

THE JOURNAL  
OF FUN  
AND GAMES

# GAMES

INTERNATIONAL

June

No.15

£1.95

US \$4.50

## IN THIS ISSUE:

### THEIR FINEST HOUR

Lucasfilms reach  
for the sky

### A DAY AT THE RACES

We marx your  
card

### SIX OF THE BEST

Great games  
from the past

### LIVE ROLE PLAYING

In your living  
room!



# PLUS

Holiday, Flux, Red Barricades,  
Hardball II, Star Flight, Ultimate Golf,  
Space Rogue, and much more



9 770955 442002

15





# BB GAMES

*Present...*

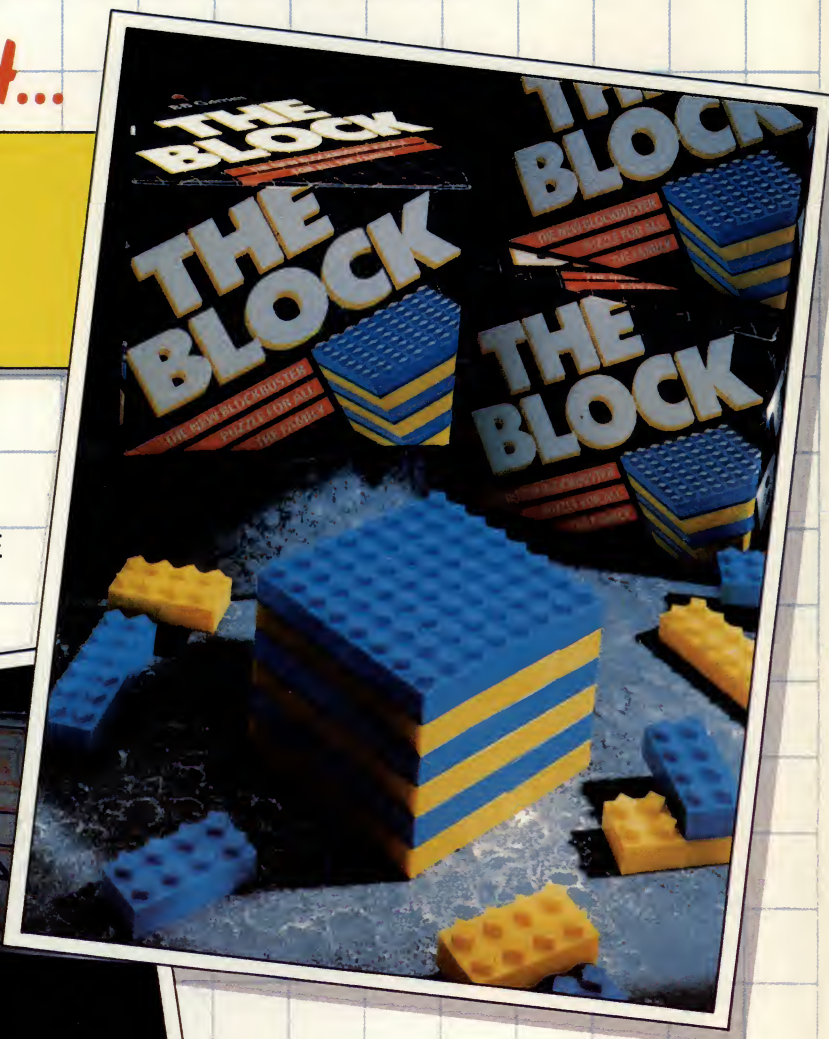
## THE BLOCK

*The Puzzle Sensation  
of the Year!*

THE BLOCKBUSTER GAME FOR ALL THE  
FAMILY

£4.99 + POSTAGE & PACKING 76p

£5.75



*ALSO AVAILABLE*

## STACK

*The Futuristic Game  
of Logic!*

AVAILABLE BY MAIL ORDER

A GAME OF SKILL FOR 2 PLAYERS.

£6.99 + POSTAGE & PACKING 76p

£7.75

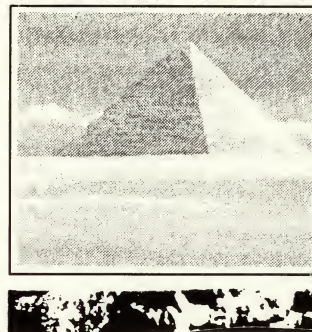
**TRADE ENQUIRIES (CONTACT)**

BB Games, 49 Bunyan Green Road, Selston, Nottinghamshire NG16 6GF.  
Tel: 0773-580212 & 860931 (24 hour answering service).



*Can You Solve ?*

# THE RIDDLE OF THE THE PYRAMIDS



*The Pharaoh's puzzle - Unsolvable*

## *Pyramids - The Stairways to the Gods*

For about 5000 years the colossal tombs we call the Pyramids have reared their great bulk from the hot sands of middle Egypt, challenging the wonder and admiration of generations.

The Pyramids were seen by the Pharaohs as stairways to their afterlife in association with the sun-god and as such were places of magic and ritual. The many passages and chambers ensured that the purified King could 'sleep' in peace without intrusion from the mortal world. Great ceremonies and magic spells kept mortals at bay upon penance of death and the power of these still remains with us today.

The Pyramids were great puzzles; puzzles about the passages, puzzles about the chambers and puzzles of magic.

We have taken the Pyramids and their construction as our inspiration to present to you a true challenge, a challenge we believe few can solve, a challenge called

# THE RIDDLE OF THE THE PYRAMIDS



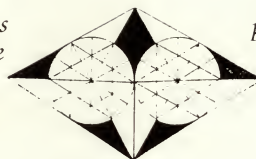
## *How to Solve The Riddle of the Pyramids*



The puzzle contains 100 equilateral triangles each brightly coloured using 6 basic colours.



The object of the puzzle is to use all the 100 pieces and build a large equilateral triangle with a base of 45 cms.



To achieve this you must butt join each piece together and make sure that the adjacent colours are the same, green joins green, red joins red and so on.

## **SPECIAL OFFER TO GAMES INTERNATIONAL READERS !**

As a special Introductory Offer you can send for one of these puzzles direct for **ONLY £2.99 Inc. P&P**. Plus, if you can solve the puzzle within 20 minutes at our offices we will **GIVE YOU £5000**.

**SEND FOR YOUR GAMES NOW**

Make cheques or P.O. payable to Brand Makers International Ltd.

Send to : Atlas Mill No. 4, Mornington Rd., Bolton, Lancs B11 4EP.

Please send to me ☐ copies of Riddle of the Pyramids. I enclose a cheque/P.O. for £.....

NAME..... ADDRESS.....

DATE SENT.....

PLEASE ALLOW 21 DAYS FOR DELIVERY.....

**NEW**



# UPFRONT

## BLIND DATE

Okay, own up. How many of you fell for it? A review of a game of Hungarian whippet racing game named 'Grosz Jakosa', I ask you! Of course, we couldn't arrange for the issue to come out on April 1st exactly, but at least it came out in April. The brains behind the spoof was Mike Siggins, who got the idea from one of *GRiM*'s better jokes, namely that we specialise in covering games on this subject. Mike also wrote the review. The credited reviewer, 'Stan Bowles', was an ex Queens Park Rangers footballer who spent more time at the adjacent White City dog track than he did on the training pitch. Our editor had the wheeze of making up a picture to accompany the piece, and Father Paul Mason duly obliged with some appropriate artwork. The giveaway should have been the game's designer 'Lario Lopf', which, of course is an anagram of...

The above piece was to have been the sole editorial this month. But then fate, karma, call it what you will, took a hand. Just as we played the smug card the magazine arrived back from the printers carrying a

May dateline. Worse was to follow. Some of the pages were headed Feb\March, while others (correctly) carried an April date. Thus in one issue we managed to print *four* different dates! Is this a record? Do we feel sheepish? Baaaaa.

## IBM BYTES BACK

Slowly but surely there has been quite a revolution in computer gaming. With super sophisticates like **Harpoon**, **Second Front**, and **Their Finest Hour**, this is a genre which has now come of age. Gone are the blotchy graphics and dodgy gameplay, and going is the emphasis on kill, kill, kill as gamers demand something more taxing. Still a problem though, is the question of formats. Trends come and go quicker than those at a Kings Road boutique. Because most of the new breed of leisure software is American in origin, most of the games come in IBM PC format with Amiga shortly afterwards, if you're lucky. A curious irony arises here: the IBM (and its clones) is, of course, primarily a business machine and has long been regarded as distinctly unsuitable for games.

However it is *because* of the fact that so many Americans have IBMs for business purposes, that the software industry has decided to try to adapt to this monster rather than trying to program for the mi-

nority of Amiga/ST owners. The result has been a spectacular rise in the machine's gaming suitability. VGA graphics are now among the best on the market; add a sound board and you're in gaming heaven. And of course, there's the hard disk for storing all the important stuff. Unfortunately, though, this leaves the majority of UK gamers up the creek without a joystick. To purchase all the aforementioned gear you're looking at a figure not unadjacent to £2000. In the US, you're probably talking about half the price. On the horizon CD ROM looms, which could be the definitive answer to all the compatibility problems. In the meantime if our reviews tempt you, just put in for some overtime at the office where all those lovely PCs sit there just waiting for the big boot. G

*Please note that our address has changed slightly: Lamerton House is now at 27 High St, Ealing, not 23a.*

## ISSUE 15

Nothing that really stands out this month in the General Games section, though it's nice to see **Holiday** (née **Coup**) back in print after all these years. Tom Divoll compensates for the paucity of new releases with an excellent piece on **Win, Place and Show**, while a reformed gambler looks at two software games on the same subject. To complement this feature, Sid Sackson provides a super little race game featuring the gee gees yet again. Our Game of the Month is **Their Finest Hour – The Battle of Britain**, a state of the art computer game which combines strategy and excellent graphics. Running it pretty close is **Code-Name: Iceman**, which Theo Clarke reckons is the best thing Sierra have ever done. And Theo should know. Here is a man who leads such an adventurous life, he makes Indiana Jones seem like a librarian. Also highly recommended is **Hardball II**, a superb sim of one of America's favourite sports. Further on down the line Mike 'gricer' Woodhouse takes time off from shouting abuse at Charlton Athletic to do a bit of engine shunting, as he looks at a series of rather unusual railway games. John Harrington, meanwhile, takes a **Roller Coaster Hippo** (believed to be a reference to Paul Gascoigne) before boarding the **Star Flight** express and the good ship **Hotspur**. Let's hope its defence is better than the eponymous team. G







ISSN 0955-4424

Editor: *Brian Walker*Production Editor: *Paul Mason*

Contributors: *Derek Carver, Theo Clarke, George Crawshaw, Mark Green, John Harrington, John Humphries, Steve Jones, Steve G Jones, Ian Livingstone, Alan R Moon, Ian Marsh, Dave Morris, Philip Murphy, Marcus L Rowland, Sid Sackson, John Scott, Mike Siggins, Jamie Thomson, Jonathan Turner, James Wallis, Mike Woodhouse.*

Cover: *Their Finest Hour* by Lucasfilms.

Printer: *Worcestershire Web Offset Ltd, Berry Hill Ind Est, Droitwich, Worcs WR9 9BL*

Distributor: *Diamond Distribution*

0424 430422

Games International, Lamerton House, 27 High St, Ealing, London W5 5DF.

081-567 7740

Fax: 081-579 6485

Games International is published by Foxray Ltd. Reg No 2270529. Vat No 495 4478 93

UK subscriptions – £18 for 12 issues. European subscriptions – £21 for 12 issues. US subscriptions – £25 for 12 issues. Write to the above address or fill in the form on page 51.

© Copyright here and abroad of all editorial content is held by the publishers Foxray Ltd, except where otherwise indicated.

Contributions welcomed from readers: please contact the editors for submission details.

## CONTENTS

### GENERAL GAMES

#### 6 REVIEWS

*Holiday, Rollercoaster Hippo, Flux, Escape from Deathstar, Rettet die Umwelt, Gold Rush and Wer hat Mehr?*

#### 12 WHERE GAMES COME FROM

*Alan Moon* answers that most frequently asked question: Where do you get the ideas for your games?

#### 15 FRIENDS OF THE TURF

*Tom Divoll* describes how *Win Place & Show* came into existence, and we go on to provide some optional rules, new races and an accessory sheet for the game. Then *Brian Walker* boots up two of the latest horse racing simulations for the computer.

#### 22 THE GREAT RACES

A short solitaire game using 40 playing cards, requiring strategy and planning, designed by *Sid Sackson*.

#### 24 SIX OF THE BEST

*George Crawshaw* runs through the games which receives the maximum '6' mark when they were reviewed in *Games & Puzzles* magazine.

### WARGAMES

#### 32 REVIEWS

*Their Finest Hour* and *Red Barricades*.

#### 36 STRATEGY SEMINAR

*Mark Green* tells you how to win *Siege of Jerusalem*.

### ROLEGAMES

#### 38 REVIEWS

Short reviews of the latest products for *D&D*, *AD&D*, *Marvel Superheroes*, *RuneQuest* 3, *Ars Magica*, *Teenage Mutant Ninja Turtles*, and other strangeness.

#### 40 YOU PLAY WHAT?

*Christina Carrigan* explains how live role-playing needn't all be latex swords and furry legwarmers.

### COMPUTER GAMES

#### 43 REVIEWS

*Space Rogue, Hunter Killer, 688 Attack Sub, Code-Name: Iceman, The Third Courier, Hardball II, Jack Nicklaus Courses, Greg Norman's Golf, Champions of Krynn, Knights of Legend, SIAM Train Games* and *Starflight*.

## REGULARS

26 R.I.P  
Montage

28 Sniper  
International gaming gossip.

30 NEWS

56 REBOUND  
The readers write.

57 CLASSIFIEDS  
Free listing of clubs, conventions and small ads.



## REVIEWS

## GENERAL GAMES

**HOLIDAY AG**DESIGNED BY  
**WOLFGANG KRAMER**PUBLISHED BY  
**F X SCHMID**

PRICE £24.95

2 TO 6 PLAYERS

RATING: 8

Slowly but surely, games which seemed destined to languish on our desert island, out of reach of landlubbers, are gradually being washed up on the mainland. The latest item to resurface is **Coup**, or **Holiday AG** as it is now known. In its first life it was highly regarded as a multi player abstract game with a similarity to **Acquire**. In this new manifestation it takes holidays as its theme, and adds a few refinements to the original system.

**A SUITABLE CASE**

The object here is to obtain the most shares in the largest continuous line of cities visited. In total there are 100 cities, 20 in each of five chains. At the end of the game you multiply the number of shares held in a chain (designated by colour) by the largest continuous line in that chain.

To acquire holdings, you can simply take two shares (representing chains) each turn. Your choice will be governed by the cards (representing cities) which you hold. You then play two cards and place suitcases on the corresponding cities of your choice, thus indicating that they have been 'visited'. The game ends when one chain has a continuous line of ten cities with a suitcase on each. As you may have gathered by now, a simulation of Club 18-30 this game ain't. No matter though, for thematic logic aside, this is a fine game. The strategy is not as readily apparent as in **Acquire**, but it's in there somewhere. Those familiar with **Coup** will be pleased to hear that all the changes in this revamp are for the better; the money, which was superfluous, is gone, you now get cards instead of tiles, and the once problematic end game has been tidied up. The components and packaging are top quality; the plastic moulded suitcases being an especially nice touch. Unfortunately the playing board contains a major glitch; the background colour on one chain is inexplicably the same colour as a different company entirely! Care must therefore be taken when playing a green card. This flaw aside, **Holiday AG** is ideal for 2 to 6 players looking for a quick break rather than a world tour.

*Brian Walker***ESCAPE FROM THE DEATH STAR**DESIGNED BY  
**STEPHEN HAND**PUBLISHED BY  
**WEST END GAMES**

PRICE £19.99

1 TO 4 PLAYERS

RATING: 4

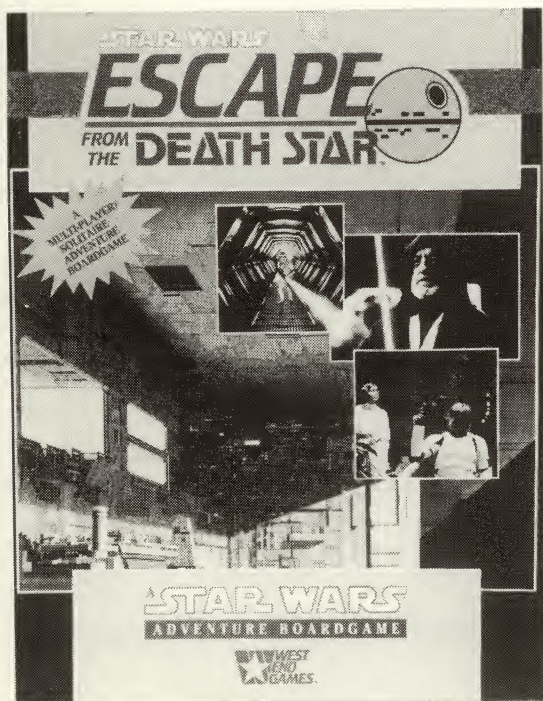
Any game with a solitaire option should be counted as having a bonus, but what we have here is a solitaire game that plays the same even with a number of players. With no competition between the four characters, it makes little difference whether one person or four control their actions. With the rather poor quality components and lack of interaction, this game would have scored an extremely low rating if the solitaire version hadn't been quite good. The effect of the four characters, Luke Skywalker, Han Solo, Princess Leia and Chewbacca, attempting to find their way through the vastness of the Death Star's maze of sectors, has been achieved quite well. The drawing of cards from decks corresponding to the various types of sectors is rather old hat, but what's on the cards works well.

**ROGUE TROOPERS**

The idea is to get all four characters from one side of the multicoloured squared board to the other where their spacecraft, the Millennium Falcon, is situated. On the way, four terminal points must be visited. One of these at random will allow them to switch off the tractor beam surrounding the Death Star; they cannot escape unless this is off. The other three terminals give aid from the two droids R2D2 and C3PO in the form of Droid Points. These can be used to help against certain hazards met on the way. As the characters progress, they take cards from appropriate decks which explain what happens in that sector. This normally involves die-rolling against levels of ability







with appropriate loss or gain of abilities and the loss or gain of pursuing stormtroopers. The more stormtroopers a character has following them, the more chance they have of taking damage. They do get a chance to shoot back in the hope of reducing the numbers. The cards drawn also determine the choices of movement for that character.

If any one character is killed, the game is over and all players lose. The game is also lost when Darth Vader has gained 20 points. He gains these when characters fail certain actions on some cards, and also each time a character uses Force Points to help them. A limited number of these can be used to adjust certain die-rolls at critical times. Characters can move to certain sectors which are sensitive to Darth Vader in the hope of reducing his point level but there is a one in six chance of meeting Darth Vader himself! No one can beat him so that would mean death, but each character can call on Obi-Wan Kenobi once per game to do some heroic deed like fight Darth Vader.

If you keep the party close together so they can help each other, try to keep in the safer sectors and watch which cards have gone, you should have the edge in getting out, but most characters will look decidedly dodgy by the time you do so. On the whole, a good try at converting this subject to a solitaire game, but a waste of time as a competitive multiplayer game. Contents are poor for the price – I would expect a mounted board, pre-cut cards and at least plastic model pieces.

Richard Ashley



## FLUX

DESIGNED BY  
JULIAN MUSGRAVE

PUBLISHED BY  
WOTAN GAMES

PRICE £9.95

2 TO 6 PLAYERS

RATING: 3

Julian Musgrave should choose his titles with more care in future. **Flux**, according to my *OED*, is 'an abnormally copious flowing of blood, excrement, etc. from the bowels or other organs; an early name for dysentery.' I may be GI's resident demolitions expert (review-wise, that is) but not even I would go that far in describing **Flux**. Not quite that far, anyway.

### GREAT BALLS OF GROBI

**Flux** is a game for 2-6 players, duelling on the Great Planes of Grob to become top wizard. Once past the humorous descriptions and silly names, it becomes clear that this is a game where one must capture territory while stopping your opponents doing the same thing, with a couple of twists in the rules. The Planes are littered with Flux Globes which give the wizard who controls them a certain amount of power each turn, with which the player can cast spells.

Spells come in two types: a wizard can create a piece of terrain or an animate.

Terrain marks the boundaries of a wizard's territory and any flux globes within that area are his. Animates can either attack other animates, defend a wizard's terrain or destroy an opponent's terrain, thus reducing his flux. Naturally there are different types of terrain and animate, each with different properties and flux costs, and this would seem to have the makings of an amusing little game.

### SLOW ANIMATES

Unfortunately 'little' is the operative word. With three pages of rules, one sheet of counters, a die and the board, **Flux** is a small package. Magazines like *Dragon* give away games with more components than this for free, and they tend to play better. Animates move too slowly across the too-large board to allow decent strategic play, and the game unbalances very easily: a wizard who gains an early lead in flux globes is hard to displace and will usually win. It's one of those games in which players cannot be knocked out before the end, so humiliating defeats are frequent.

I tried to get enthusiastic about **Flux** but it just didn't work. It's a lacklustre game in look and feel and the rules need much adjustment before it becomes enjoyable. The price is the final damning factor: this package is not worth anywhere near £10. **Flux** is not inherently bad, just dull and overpriced.

James Wallis



## ROLLER COASTER HIPPO

DESIGNED BY  
HEINER WOHNING & BERTRAM  
KAES

PUBLISHED BY  
RAVENSBURGER

PRICE £12.99

3 TO 6 PLAYERS

RATING: 3

Have you ever holidayed in a British holiday camp? Or perhaps you have been on one of those package holidays to Spain and stayed at a hotel where the management's idea of in-house entertainment is to bully the guests up on to the stage or dance floor and encourage them to make total prats of themselves. If you actually enjoy these sorts of holidays, then you may very well find **Roller Coaster Hippo** the funniest thing since your Aunt Gladys wet herself at cousin Bertie's wedding ceremony.

### PIG IT UP

Ostensibly this is a race game, but there is no strategy in it. Progress is made by means of die rolls and through your abilities to mime, mould clay, think of the names of famous things and various other party tricks. The race track, which, in case you had not guessed, is drawn in the shape of a roller coaster, consists of 73 squares, each of which bears a symbol. Most of these symbols also appear on the die, which is used to determine movement. For instance, if you roll the die and the 'Pig' symbol comes up, you move forward to the next pig square. If you roll a 'foot in plaster', then you move forward to the next foot in plaster square and miss a turn. While missing a turn I suggest you go out and get the rest of you plastered, too; it's the only way you are likely to enjoy this game.

The roller coaster track is divided into segments, and before you can move on to a new segment you must stop at the special red square at the end of the section. Here you will be forced to do a party piece, as suggested by the activity and task cards provided. For instance, 'Blindfolded try to identify any player by his feet (shoes off!)' We thought this was so much more fun if you did the identification by sense of smell rather than touch, but foot fetishists might disagree. Alternatively, you might be asked to 'Let 30 seconds go by and then knock on the



table'. The card then very generously allows you 30 seconds leeway either side. Is this a typo?

### MUSHROOM MAGIC

Not all of the activities are this daft. 'Explain to the player on your left why water is wet' could lead to a splendid evening at the Existentialists & Philosophers Club, while 'Stare directly at three players without laughing, for one minute' will certainly prove a challenge to those of us who are not cross eyed or indeed, to anybody who plays with a crowd even uglier than the bunch I usually play with.

'Explain to the other players why you are such a wonderful person' is a somewhat redundant activity to set; all games players spend the whole game doing that anyway, while 'Do one round of bunny jumps round the table shouting "moo" at the same time' is the sort of thing I would only ever do under the influence of some dodgy mushrooms.

For a bit of variety, when you land on some special red squares, you draw from two decks of cards. The first deck sets you the task (for example: 'Describe how you would feel if you were the nose or foot on the player to your right') and the card from the second deck sets the condition (for example: only 'If there's a 9 in your birth date' – bad news for any players aged over 100).

Other interesting conditions set by the cards include 'if another player is smaller or bigger than you' (not recommended for absolutely identical sextuplets), 'if you've laughed today' (most unlikely if you've been playing this game all day long) and 'if you have another game

besides this one' (which begs the question, 'Why are you playing this rubbish, then?')

A few squares promote some interaction, where one player has to think of a thing and either describe it verbally or through making noises, or by miming it or moulding it in clay, while the other players have to guess what the thing is. Whoever guesses first is rewarded with a token which may be traded in to avoid missed turns or to skip a section on one turn.

Generally, though, there is a large 'spectator' element to the game, not to mention an enormous amount of luck. The game seems to be aimed at the sort of people who are still playing parlour games such as charades, rather than the hardened, cynical games playing buff – which is just as well, otherwise we would be talking 'Roller Coaster Turkey', rather than a rating of three. Nonetheless, despite some desperate attempts at wackiness with the hippo theme, I suspect the game lacks a strong enough hook to succeed. It should, however, go down well at Butlitz and other holiday camps.

*John Harrington*



**Sam Spade, Philip Marlowe,  
Mike Hammer, Dick Tracy,  
Lew Harper, John Shaft**



**And now . . . Philip Murphy  
THE GAME OF THE NAME**

**£18.95 inc P&P**

## **MAIL ORDER GAMES**

Murphy £18.95 †

Gold Rush £9.95 †

À La Carte £19\*

Favoriten £19\*

Traber Derby £22\*

Die Macher £28\*

Maestro £17\*

Hookipa £18\*

Send cheques, POs and Money Orders in £ sterling to:

*Games International*, Lamerton House, 27 High Street,  
Ealing, London W5 5DF.

Or phone our 24-hour hotline: 081-579 2612.  
Access/Mastercard and VISA accepted.

\* Please allow 28 days for delivery.

† Delivered by return of post.

All prices are inclusive of Post and Packing.



## GOLD RUSH

DESIGNED BY  
REINER KNIZIA

PUBLISHED BY  
HANS IM GLÜCK

PRICE £9.95

3 TO 6 PLAYERS

RATING: 6

**Goldraush (Gold Rush)** is essentially a card game with the Californian gold rush as its theme. The 66 cards are divided into 36 money cards and 30 character/business cards in six groups of five. The money cards consist of false coins which are worthless, and gold coin cards varying in value. The six groups of 'business' cards are gold diggers, bandits, ladies, adventurers, false coiners and saloons. Each player starts with three share tokens and the aim of the game is to invest

these in the areas of business which make the most money from the gold rush.

Each turn a player picks up a card and places it face-up on the table. The business cards are placed to the left of their marker in a line of that group. The money cards are placed to the right against any business marker that has at least one business card already played. No more than six money cards can be played against one business, and once six have been played that business can receive no more money cards.

When a player places a business card, he or she also has the option of investing one of their three share tokens in that business. You take a stake in that enterprise. A stake in a business will give you a cut of the score for that business, but there are a number of problems. When you invest in a business the other players will play any false coin money cards they draw onto that business, trying to make the six available money slots as worthless as possible. Alternatively, should that busi-

ness be worth a decent score, other players will also invest a share token if they get a business card of the right type.

The score at the end of each game for each business is its value divided by the number of share tokens invested. A high scoring business may be less valuable to you because several other unwelcome investors have managed to stake a claim there. A medium scoring business may be better if you are the only shareholder.

The game is played over several rounds to a predetermined score, two rounds probably taking 30 minutes to play.

**Gold Rush** is a good game with some tension and a degree of simple decision making. If I have one criticism it is that you do not hold a hand of cards; you merely pick up a card and play it. This, however, is easily remedied by concocting your own house rules.

*Mark R Green*

## RETTET DIE UMWELT

DESIGNED BY  
MARK GREEN

PUBLISHED BY  
PIATNIK

PRICE £6.95

2 TO 4 PLAYERS

RATING: 4

Are you worried by the state of the ozone layer? Does the destruction of the rain forests give you sleepless nights? Do you yearn for a return to the green and pleasant land that we've all read about in nineteenth century literature? Then **Rettet die Umwelt** is the game for your kids.

**Rettet die Umwelt** (Save the Environment) is a simple card game in which each player endeavours to clean up their own ecosystem, while stopping everyone else from doing the same to theirs. The pack consists of three types of cards: the suits of environment cards, the disaster cards, and the repair cards. Each player starts with a really horrid, nasty environment, as signified by three 'nine' cards, one in each of the suits of air, water and forest face up in front of them, and a hand of six cards. On their turn, a player draws a card and either plays one or discards one. A suit card can be played if it is up to two less than the present value a player has in



that suit: thus a five or a four of water could be played on a six of water. A disaster card can be played on an opponent: for example, one could fill someone else's air with smog, which would stop the progress in that part of their ecosystem. A repair card can be played if someone has done the dirty on you: for example, environmentally friendly vehicles would obviously be of a premium if someone had seen fit to pollute your air with the aforementioned smog, allowing you to continue with your green crusade. The game ends when someone recreates the garden of Eden, by having reached one in all of their suits, or, as is more usual, when the pack runs out. Then everyone adds up their score, with the lowest total winning.

## GREEN MUTATIONS

My main reservation with this game is the lack of interrelatedness between all the environments around the table. If your water is full of radioactive waste, sewage, and strange, hellish, mutated creatures, then it seems unlikely that your forests should be a nirvana of blooming plants, prancing deer, and lovely wee critters scurrying fluffily about their business. If you are continually blasting an opponent's lands with acid rain, then surely everyone else should also take some punishment? After all, right, we all live in, like, the same world, right? Also, in purely game terms, there is not enough scope for strategy, as it is rare that one will have more than one playable card at any time. Another problem is that the deck is designed for the four player version; there are too many cards to make the two or three player options interesting.

However, it is extremely heartening to see a game concerned with environmental issues on the market, especially one as well presented as this – the cards are beautifully, and thoroughly, illustrated – but because of its faults, I am still waiting for a game in which the environment is cleaned up in a realistic way. Still, I suppose in itself, that is fair enough, as I'm also waiting for it to happen in reality.

*Jonathan Turner*



## WER HAT MEHR?

DESIGNED BY  
ALAN MOON

PUBLISHED BY  
PIATNIK

PRICE £6.95

3 TO 6 PLAYERS

RATING: 7

**Wer Hat Mehr (Who Has Most?)** is, on first observation anyway, a straightforward Whist variant. For your money you get a deck of 64 playing cards which, I must say, are delightfully and colourfully illustrated, and 24 coloured tokens used in the bidding system.

The game is played in a number of rounds, in the manner of Ascending Whist with the first hand consisting of three cards each, the second four, the third five and so on until the complete deck is dealt on the final hand. (Actually, the rules say that in the three player game, play finishes after the round in which 15 cards are dealt to each player. This is either a mistake or an aberration.) Each player scores on each round depending on the success or failure of his bid for that round and the player at the end of the game with the highest score wins.

The playing deck consists of 60 cards in three suits (Red, Yellow and Blue) each numbered 1 to 20. The other four cards – red, yellow, blue and grey masters – are shuffled separately at the start of each round of play and cut to decide trump for that round. Grey, of course, signifies no trump. After the deal and cut for trump, each player, commencing with the dealer, makes a bid using his tokens. This continues, in sequence, around the table until all have bid – no passing allowed! If a player puts forward a red, yellow and/or blue token, he indicates a bid of 'most' of that colour; using the grey token shows a bid of 'least' cards. A player may use as many of his tokens as he cares on his bid each round. Bids of two colours (for example 'most blue' and 'most yellow') are common and bids of all three are not rare, especially in the early stages of a game. A bid of a colour by one player does not disbar others from bidding it so, while unlikely, all players in a round could bid 'most yellow'.

### TRICK OR FEAT

The round is played, to the normal rules of Whist, then each player checks the

tricks that he has taken. The player who now has the most Red cards scores if he bid 'most red' (that is if he has more Red cards than each other individual player – and it *must* be more – equal is not good enough). It is possible, because of the 'draw doesn't count' rule, that no player will have 'most red'. Similarly, yellow and blue are scored. The player with least cards may then score if he bids a grey token. Again, equal is no good and this is where this rule hurts. A player who bids 'least cards' takes zero tricks nine times out of ten, but other players often do too (intentionally sometimes, if they see they can't make their original bid!). Apart from lumbering opponents with a minus score, a player does not gain anything for making a contract he did not bid.

Scoring is simple. If you make a 'most' bid you score 5 plus the number of cards in your 'most'. If you miss, you score minus five. The 'least' score changes from hand to hand and is equal to the number of cards with which each player starts the round (three in the first, four in the second and so on). A player scores plus this number of points for making the contract and minus for failing.

### ALMOST BLUE

The game plays exceptionally well in all forms, being a real card player's game in the three player version up to hilarious fun at the six player end. There are some interesting situations in the game that I've never come across in a Whist variant before. For instance, in a five or six player game, in the seven card round, you're dealt red 20, 19, 17, 9 and yellow 8, 6, 1. Yellow is cut as trump. What do you bid? Wrong. The contract which you're most likely to make is 'most blue'. Think about it. Also, players are careful with discards in this game. One always uses discards to try to even out two (or more) players on one colour so that that colour's 'most' is not made by anyone.

The game is cleverly designed so that it cannot be played with normal playing cards without combining two decks and defacing half of one of them. Defacing a deck of cards is, for historical reasons,



almost as stupid as inviting Brian Walker to your home, so I highly recommend that you buy yourself a copy of **Wer Hat Mehr?** and save yourself the trouble of redecorating. I would suggest use of two of the three optional rules during play ('double least' bids and 'one no bid') both of which add to the tactics of the game. The third optional rule simply makes bidding secret. This is not a *bad* rule – it simply changes the game so dramatically that secret bidding **Most** is almost a separate game! Finally, a quick rule change that improves the game ('Oh, did you have to, Murphy?' 'Yes, I did, so shut up!'). Instead of the dealer having first bid, the elder hand should have. I assume that the designer just followed the convention from Bridge here but in **Most** it is a definite disadvantage to bid early. Given that the elder hand has the slight advantage of leading to the first trick, he should take the disadvantage of bidding first. Pedantic? Well, perhaps just a little bit . . .

*Philip Murphy*



## DESIGN NOTES

# Where games come from

*Designing a game is like any other act of creation – a mysterious process. Where do ideas come from, and how do they turn into games? According to Alan R Moon, two of whose card games have just been published, the answer to one of these questions can be found in a somewhat unexpected part of chez Moon.*

When people find out I'm a game designer, they invariably ask me how I get my ideas. They then stand transfixed, expecting some earthshatteringly enlightening answer. They are, of course, always disappointed at my reply, which ranges from the sarcastic to the ridiculous depending on my mood. Some of them don't even realise I'm kidding when I say I have little elves who make the games for me.

Two of my card games have been released this year in Germany and Austria. **Gespenster** by Hexagames is a remake of **Black Spy**, originally published by Avalon Hill. **Wer Hat Mehr?** (*Reviewed this issue – Ed*) is a new game published by Piatnik. **Gespenster** and **Wer Hat Mehr?** have much in common in terms of how and why I designed them.

Back in 1980 during the time I was working at Avalon Hill, I was spending a weekend in New Jersey playing games with two of my best buddies, Bob Beardsley and Dennis Agosta. After some slightly more serious gaming, we somehow got started playing **Uno**. Looking back at that night now, believe it or not, I can't remember any gaming session I've enjoyed more.

## YOU KNOW WHAT I MEAN?

In **Uno**, players play one card at a time, following suit or matching the number of the last card. If you can't play a card from your hand, you must draw another card. The object is to be the first player to get rid of all his cards. There are some wild cards, some cards that change the direction of play, and some cards that force an opponent to draw some extra cards. The most important rule, though, is that you must say 'Uno' when you play your next to last card, as a warning to your opponents that you are about to go out.

That night, it seemed every time Bob was about to go out, he would play a Draw 2

as his second-to-last card and triumphantly announce 'Draw 2 Dennis (or Alan),' while forgetting to say Uno. This brought the automatic response from Dennis or I: 'After you, Bob,' since the penalty for forgetting to say Uno is to draw two cards. I don't know if I have ever laughed more than I did that night, every hand seemingly an hilarious extension of the last. Dennis and I still talk about it once in a while, though Bob denies any memory.

Now all you really need to know here is that **Uno** is basically the classic card game Crazy Eights, with a few wrinkles and its own card deck. Well, what occurred to me on the following Monday at work at Avalon Hill was that I should try to take some other classic card games and update them.

## HEARTS AND MINDS

The first game that popped to mind was Hearts. In Hearts each card in the heart suit is worth one point, and the Queen of Spades is worth thirteen. The object is to take as few points as possible. Hands are played until one player goes over 100 points, at which point the player with the lowest score wins.

I spent a lot of time that week trying to come up with some new wrinkles for Hearts, but there seemed to be a hole in every possible idea. Some time later in the week, I was sitting on the throne in the bathroom when the needed inspiration suddenly hit me. Why not allow the players to follow number as well as suit? I couldn't think of any card game that allowed this type of play, which made me think someone must have tried it already and found it didn't work.

Minutes later, I was upstairs in my office trying it out by dealing four hands of cards and playing solitaire. It seemed to work okay, but there just didn't seem to be enough of each number to make it interesting. Light bulb number two lit up.



Why not make a deck with five suits instead of just four? That way, there would be five of each number. The best ideas always seem so obvious.

As I started to make up a deck of cards for the game, it occurred to me that five suits of 13 cards each wasn't going to work. I then started thinking about the number of cards that should be in the deck. This is a major consideration in any game with cards, and it sometimes can be the game's downfall.

The problem is that you want to have as many interesting and different cards as possible, but you want to have the right number of total cards so each of these individual cards plays its correct role in the game. Too many total cards and the individuals tend to be lost in the shuffle (if you'll excuse the pun). Too few and some of the individual cards seem too strong. Card decks are usually 52 or 54 cards, but since I wanted the game to be playable by 3-6 players, it seemed like 60 cards was the optimal number, 60 being the lowest number divisible by 3, 4, 5 and 6. That meant five suits of 12 cards each. Or did it?

The focus of Hearts is the Queen of Spades. It is the single worst card, worth

as many points as the whole suit of hearts, the card you don't want to get. Well, what about having more than one worst card? This would be another way to differentiate my game from Hearts and change the card play.

I spent quite a bit of time trying to figure out how many bad cards there should be, and in how many different suits they should be. I played a lot of solitaire hands and nothing seemed right.

I can't remember how or why – possibly it was a completely arbitrary decision in the end – but somehow I finally decided that having one bad suit was better. That led to the decision to have one suit with more cards than the rest, another wrinkle I wasn't sure had ever been tried in a card game.

## SHOOT THE MOON

After making up a new deck and playing one hand, I knew I had it. The play was completely different. One slight problem seemed to involve the difficulty in getting rid of the lead, since players could follow



Gespenster: the 'tidy bowl game'

number instead of suit when a low card was led. It could be done by leading two low cards of the same number consecutively, but it seemed like something else was necessary. How about good cards that would make players want to take tricks? Enter the good sevens. You can't lead a good seven since this leads to immediate disaster, but many times a player will win a trick with a good seven or take a trick containing a good seven to gain some points, and you get out of the lead.

Next step was to play the game with some opponents. And who better than my Ava-

# ESDEVIVUM GAMES

LOW COST MAIL-ORDER SPECIALISTS —

Wide selection of boards, pieces & sets for CHESS, GO, SHOGI, MAH JONG, BACKGAMMON, CITADEL, GRENADIER + PRINCE AUGUST  
Fantasy and Science Fiction miniatures

## Sports Games

- Baseball Strategy (AH) £17.50
- Basketball Strategy (AH) £13.95
- Bowlbound £15.95
- Classic Stats Pro Baseball (AH) £12.50
- Great Teams Stats Pro Baseball £17.95
- Football Strategy (AH) £13.50
- March Madness (AH) £21.95
- Paydirt (AH) £17.50
- 1987 Teams £10.95
- \* 1988 Teams £10.95
- Pro Golf (AH) £10.95
- Pro Tennis (AH) £12.95
- Regatta (AH) £17.50
- Sechs Tage Rennen (6-day Race) (VIP) £16.95
- Speed Circuit (AH) £18.95
- \* S-o-M Deluxe Baseball £29.95
- \* S-o-M Deluxe Basketball £22.95
- \* S-o-M Deluxe College Football £26.95
- \* S-o-M Deluxe Pro Football £29.95
- S-o-M Deluxe Hockey £25.95
- S-o-M Regular Baseball £14.95
- S-o-M Regular Basketball £14.95
- \* S-o-M Regular Football £15.95
- S-o-M Regular Hockey £14.95
- Stats Pro Baseball (AH) £29.95
- 1988 Player Cards £12.95
- Stats Pro Basketball (AH) £22.50
- Stats Pro Football (AH) £29.95
- 1988 Player Cards £14.50
- Superstar Baseball (AH) £13.95
- Title Bout (AH) £17.95
- Win, Place & Show (AH) £14.50
- Wembley (SPG) £13.95

## Fantasy Games

- Arkham Horror (Ch) £16.95
- Advanced Heroquest £21.99
- Blood Bowl (GW) New Edn £21.99
- Starplayers £10.99
- Dungeon Bowl £13.99
- Chaos Marauders (GW) £10.95
- Dark Cults £6.95
- Dungeon! (TSR) £12.95
- Dungeon Quest (Drak Borgen) (GW) £15.99
- Heroes for Dungeon Quest £10.50
- Dungeon Quest Catacombs £7.50
- Warlock of Firetop Mountain £15.99
- Sorcerer King (Wot) £15.95
- Kings and Things (WEG) £14.95
- Dark Emperor (AH) £16.95
- Adventurer (Yaq) £6.95
- Barbarian Kings (SPI) £7.95
- Battle of the Halls (FG) £16.95
- Battle of the Five Armies (ICE) £9.95
- Bruce Lee Boardgame (IIE) £15.95
- Dark Blades (SGP) £11.95
- Deathmaze £4.95
- Dragonlance® Boardgame (TSR) £25.95
- Dragon Riders of Pern (2nd Edn) £19.99
- Dragon Riders of Pern Boardgame £12.95
- Dragon Riders of Pern Action Bookgame £12.95
- Excalibur (Wot) £17.95
- Flux (Wot) £10.95
- It Came from the Late, Late Show (Stell) £5.50
- King Arthur (Wot) £17.95
- Lionheart (Wot) £17.95
- Lonely Mountain (ICE) £9.95
- Nightmare on Elm Street (Vic) £22.95
- Night of the Ninja (IIE) £6.95
- Psychos & Slashers (RagN)
- 1. Suburban Slasher £5.50

These are just some of our games. Our catalogue contains details of virtually all games available in the U K  
Send 20p in stamps & 24p s.a.e. (overseas 4 i.r.c.) for a copy (or free with orders over £8 00)

MAIL ORDER CHARGES: UK/Under £16 – Add 60p. £16 and over – post free

BFPO Under £25 – add £1.30. £25 and over – post free

Eire & Overseas Surface Mail – Add 30% (Minimum £1.30). Europe Air Mail – Add 40% (minimum £1.60).

Air mail elsewhere – add 55% minimum £2.00 except AH, HPG, MB & HT games – add 100%

Payment in Sterling please Overseas payment by Bank Draft/UK Bank Cheques/  
International Giro/Access/Visa/Mastercard/Eurocard



You may phone orders and pay by ACCESS/VISA



- Come & see the BIGGEST & BEST Selection of Games in the South

Esdevivum The Games Shop: 17 Station Road, Aldershot GU11 1HT

## Historical Board Wargames

- Classical and Medieval
- Cry Havoc (SGP) £10.95
- Cry Havoc £10.95
- Hannibal (SP) £15.95
- Druid (WEG) £13.50
- Circus Maximus (AH) £10.95
- Excalibur (Wot) £17.95
- Gladiator (AH) £13.50
- Imperium Romanum II (WEG) £22.95
- Viking Raiders (SG) £12.50
- Britannia (HPG) £15.90, (AH) £22.95
- Middle Sea (FGU) £11.95
- Kingmaker (TM) £16.95, (AH) £22.95
- Richard the Lionheart (WOT) £15.95
- Rise and Fall (Ems) £21.95
- Samurai Blades (SG) £10.95
- Siege (SG) £10.95
- Siege of Jerusalem (AH) £29.95
- Shogun (MB) £29.95
- Siege £10.95
- Armada (JdC) £14.95
- 17th & 18th Centuries
- Holowczyn (SweG) £4.95
- Quebec 1759 (Col) £19.95
- 1776 (AH) £21.50
- Wooden Ships and Iron Men £17.50



## Other Games

- \* Counter Intelligence (Zzota) £16.95
- The Crosse Game (TSR) £10.95
- Cup Fever (JS) £21.95
- Desperado (Han) £15.95
- Dinosaurs of the Lost World (AH) £18.95
- Doolittle & Waite £7.95
- Dr. Ruth's Game (Vic) £21.95
- Elixir (3 Wish) £12.95
- Family Business £8.95
- Favoriten (SBV) £18.95
- 4-Word Rummy Game (Han) £11.95
- Goldrush (HG) £8.50
- \$ Greed (AH) £3.95, (Tube) £7.95
- James Clavell's Shogun Card Game £10.95
- Hecht im Karpfenteich (SBV) £19.95
- Kings and Things £16.95
- Luck or Logic £15.95
- Mertwig's Maze (TSR) £6.50
- Grass Card Game £7.95
- Good Cooking Game (AH) £17.95
- The High Rise Game (TSR) £20.95
- Image (AH) £8.95
- Interplay £8.95
- I Think You Think I Think (TSR) £16.95
- The Kage Game (TSR) £10.95
- Luck or Logic (AH) £15.95
- Maestro (HG) £17.95
- 1829 Nth or South (HT) £31.95 ea.
- 1829 Expansion Kit £20.95
- 1830 (AH-HT) £21.95
- \* 1853 (HT) £41.95
- Spanish Main (HT) £17.95
- G1 – The Galaxy Game £8.99
- The Maxi-Bourse Game (TSR) £20.95
- Modern Naval Battles (3W) £17.50
- Naval War (AH) £8.95
- Nightmare on Elm Street (Vic) £21.95
- Nuclear War: Escalation £17.95 ea.
- Oppression (Mid) £33.00
- Past Lives (AH) £32.95
- Pilgrimage £15.95
- Pirate Island (RG) £6.95
- Peninsular War (RG) £6.95

Mail Order:  
**ESDEVIVUM GAMES (51)**  
185 Victoria Road  
ALDERSHOT Hants GU11 1JU  
Tel: 0252 311443  
or (evenings) 0252 722269

- ◇ Special Offer
- ★ New Arrival
- R Role Playing Rules
- S Plays Solo
- B Boardgame
- M Miniature Rules



lon Hill colleagues, Mick Uhl and Richard Hamblen. I can still remember the satisfaction of seeing them, almost immediately, begin to enjoy the game. After that, it was just a matter of finding the right theme and convincing Tom Shaw and Don Greenwood to publish it (which proved to be no problem after showing them the pictures my detective had taken).

Two things are exactly the same in *Hearts* and *Black Spy/Gespenster*: the pass, and the ability to run (or 'shoot the moon').

I made the mistake of telling Bob Beardsley about getting the initial idea on the toilet and Bob still teases me about it. He calls it my 'tidy bowl game' or asks me if I've designed any other 'bathroom beauties' lately. I don't mind. Even today, sometimes when I get stuck on a game, I go into the bathroom hoping for inspiration. Unfortunately, most of the time what comes out is not real helpful.

I thought about designing another card game on and off for years after *Black Spy*, but nothing much came of these thoughts until I left Parker Brothers in 1984. The only thing I was sure of, was that the next logical card game to do an update of was *Oh Hell* (also known by a number of other names, some unprintable in a family magazine (*But not this one – Ed*)).

In *Oh Hell* players are dealt one card on the first hand, and one more card progressively each hand after that: two cards on the second hand, three cards on the third and so on. Each player must bid in order by estimating how many tricks he will take. A player scores 3, 5 or 10 points (depending on the house rules) plus the number of tricks he takes if he makes his bid exactly, and nothing (or minus points in some versions) for an incorrect bid. Some hands are trump and some no-trump. A game can be any number of hands, and in some versions, the number of cards dealt each hand goes up to the maximum (for instance, 13 in a four player game) and then back down to one.

In *Black Spy* it had been a logical decision to have five suits instead of four because more of each number was an advantage. In *Tricks* (my original title) it seemed just as logical to have three suits since more cards of each suit would be an advantage. The optimal number, 60, hadn't changed, so that meant three suits of 20 cards.

I fooled around with this game for months, creating all sorts of special cards like wild cards, change the trump cards,

and pass the lead cards. Finally, I decided to try a different tack. Instead of special cards, maybe I could change the method of bidding.

## MORE OR LESS

Every trick taking game I could think of involved counting the number of tricks, naturally. Well, how about a trick taking game where you count the number of cards instead? Tricks quickly became *Most* which was the title of the game when I submitted it to Piatnik. (*Wer Hat Mehr?* means 'Who has more?' which is almost the same thing. It just fits their theme of the four humours of ancient physiology a little better than *Most*.)

In *Most*, players could bid most blue, most red, or most yellow. If the player took the most cards, not tricks, in the suit bid, he would win his bid. A player who bid a suit and didn't take the most cards would lose points.

After making up the deck and playing a hand, it quickly became apparent that one thing was missing. In *Oh Hell*, if you have a bad hand, you can bid zero or a low number of tricks. I needed a similar out for *Most*. I first tried allowing a least bid in a particular suit, as in least blue. This didn't work well because most of the time a player trying to take least in a suit would wind up taking the least in all three suits since he would be trying not to take any cards at all – which logically led me to a bid of least cards.

After playing a lot more hands one thing still bothered me. Often, a player with a great hand would take the most cards in several suits but only get credit for the one suit he bid. So the biggest breakthrough of all came when I decided to allow a player to make more than one bid each hand. Again, it seems so obvious now, but it took me quite a while to stumble on this idea.

## TRUMP THE TRICK

Allowing multiple bids added a whole new dimension to the play. It tempted players to be greedy and bid more than one suit. Also, many times, if a player had a lot of trumps, he would bid most in a non-trump suit as well as the trump suit, even without any high cards in the non-trump suit. In addition, on hands with only a few cards, it was even possible to take the most in one suit and still take the least cards. Not easy, but possible.

One thing I had always hated in *Oh Hell* was the first hand or two where players were dealt one or two cards. It was just

too easy. The simple fix was to deal each player three cards on the first hand.

The last two small details that needed attention were a method to decide trump and a scoring system. I fooled around with several systems for designating trump, like a rotating formula, until the idea of using four extra cards to decide trump popped into my head. Again, the best, and simplest, of all solutions.

In *Oh Hell*, many players score 10 points for a correct bid plus the number of tricks taken. This puts the emphasis on the bid and makes the total number of tricks taken almost meaningless, making it hard to catch up once behind even though you may take tons of tricks in the later hands. In *Most*, I changed the emphasis by scoring 5 for a correct bid plus the number of cards taken. In the early hands, this meant a correct bid was usually worth as many or more points than the number of cards taken. In the later hands, it meant the number of cards taken was worth more, giving players more of an opportunity to catch up.

Originally, least cards was a straight plus or minus 5 points for making or not making the bid. But again, this seemed to penalise the player who got a bad hand towards the end of the game, because a most bid could earn 10 to 20 points, three or four times as much. This time the obvious didn't avoid me for long and the points scored for a least cards bid became dependent on the number of cards dealt. I later added the double least cards option, which I now always play with, even though it is still listed as an optional rule.

Six years and three agents after I designed it, *Most* became *Wer Hat Mehr?* At this point, without getting too mushy, I would like to thank Brian Walker for his efforts as my agent. Because, in the end, designing a good game is only half the battle. Getting a company to publish it, or even look at it, is just as tough. Without Brian, *Most* (and lots of other games) might still be sitting on my shelf in prototype form.

Some of you may be amazed that I can remember the *Black Spy* design process so well 10 years later. I really don't remember the process involved in the design of many of my games in such detail, but *Black Spy* was special because it was my first published design. And like my first kiss, the memory has improved with age.

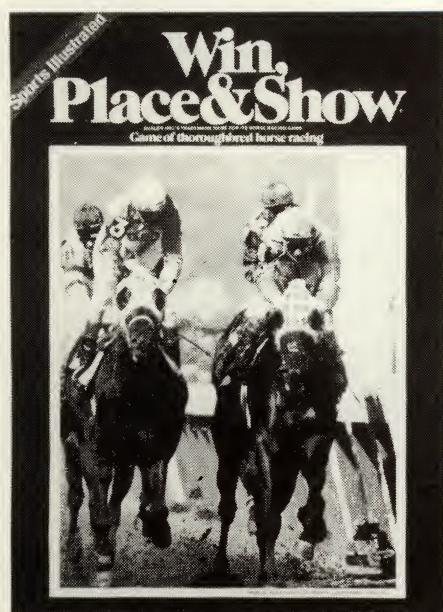




## HORSE RACING SPECIAL

# FRIENDS of the TURF

*No feature on horse racing games would be complete without a mention of Win, Place & Show. And who better to provide that mention than the game's designer, Tom Divoll.*



**W**in, Place, and Show was designed back in the late 1960s in cooperation with my partner, Jack Reilly. It was the second game we developed but the first one to be published. Our first effort was a football strategy game which was later published and a version of it remains on the market. Our partnership has developed fifteen adult strategy games, most but not all, with a sports theme. Some of these reached the 'fifth floor' for serious consideration by various companies but then received a late hour rejection and were never published.

A little about Jack Reilly and me before getting on with game design. The bulk of my career was spent as a teacher in the classrooms of the public schools of Abington, Massachusetts. For a time I served as varsity Basketball Coach, and Jack played on my team. Indeed, on one occasion as Jack sat beside me on the bench, I got carried away by the excitement of the fray and accidentally stomped heavily on his sneakered foot. Although this put him out of commission for a while, it was the beginning of a life long friendship and partnership.

Later, after schooling, Jack became a colleague on the faculty and Head Baseball and Assistant Football Coach. We came to spend the cold New England winter evenings playing games . . . chess, cribbage, gin rummy and certain published

adult strategy games. During one semester break, I set out to buy a football strategy game and I could not find one which I felt was worthy of purchase or play. It was then I decided to attempt game design and asked Jack to join me. This was the beginning of our partnership and eventually led to **Win, Place, and Show**.

## STABLE CONDITION

Sports simulation has received the great bulk of our attention in our efforts at board game design. We have tried to simulate just about every sport and game imaginable including chariot racing, skiing and even pocket billiards. Quite early we discovered that sports having a natural 'stop action' provide more fertile ground for board game development in contrast to those sports involving fast moving continuous action. For example, the 'huddle' and individual plays provide natural 'stop action' for American football, and each batter and each pitch do it for baseball. But continuous action sports like soccer, basketball and ice hockey pose a problem for the board game designer. Jack and I attempted to circumvent this with a five step sequence which we called 'Stop Action'. It received a lot of attention at 3M, but in the final analysis, thoughtful, chess-like decision making does not make good simulation of a fast moving sport.



During the design process of **Win, Place and Show** Jack and I were guided by two overriding questions: *What actually happens during a typical thoroughbred horse race?* and *What makes it happen?* The answers we found can pretty much be summarised in two words: *Handling* and *Class*. The attempt to simulate these two live race realities contributed to the design of the track, and the design of the horses. Once we started in this direction, the game play situations fell rapidly into place.

*Handling* at the track involves the stable (owner), the trainer, and the jockey, and when trust, understanding and good judgment prevail, a horse is said to be 'in good hands'. This increases his chances for a win. For example, finding 'racing room', 'saving ground' on the turns, and 'rating' (pacing) the horse, are among the primary concerns of the jockey and lead to distinctions among them. Hence, we created veteran and apprentice jockeys with differing manoeuvrability, established 'passing squares' to simulate 'racing room', and designed fewer spaces next to the rail on the turns so that an alert player will attempt to 'save ground' as he would in a real race.

### CLASS SHOWS

*Class* in racing parlance expresses the fact that some thoroughbreds are simply better than others, have better bloodlines, and run for larger purses against better competition. Even horses themselves seem to sense *class* and perform better against horses of their own ilk. So we simply designed certain superior horses by giving them a higher total running strength and a favourable bonus number. The use of the running strength numbers also led to another race track reality and drama for the game: through arrangement of the numbers we were able to create 'front runners' and 'closers' just like the horses running at any track.

Although we wanted differences among the horses in each race, we felt it was important that each horse be able to win his race. To accomplish this we stressed what the horses had in common rather than their differences. For example, all the horses get equal benefit from the white die and the spread among their running strengths is minimal. And, in certain cases, we gave weaker horses other compensations such as an apprentice jockey with his two apprentice allowance spaces in the crucial final move. The real key to the difference in the horses is the bonus number, and the probability of its appearance. The odds and the resulting pay offs became the compensator. Cer-

tainly, through design, Lucky Old Sun is going to win that first race about 60% of the time. But he only pays off at 3-2. There are other horses in that race with a good chance to win with a handsome price! Thus, by design, money management becomes the real key to success.

### SWAN LAKE

We constructed two prototypes for the presentation of **Win, Place, and Show** to a potential publisher. We used a 3 by 5 foot piece of fibreboard as the base for a three dimensional version for an 'in person' presentation. We used sand paper for the racing surface, fashioned the rail from balsa wood, and found some plastic horses with tails flying and legs in the various stages of a racing stride. Tiny jockeys with flashy racing colours settled over the horses' necks, and the race track infield contained trees, shrubs, flower beds and even a small lake with swans. The second prototype was the more traditional fold up game board suitable for mailing, and done to the best of our limited artistic ability. Careful attention to detail and visual authenticity helps make us feel good about a game during the stages of development and hopefully impresses a publisher.

As things turned out, the Director of Research and Development at 3M arranged for us to meet him at the Hotel Statler in Boston for presentation of the game as a possible entry in the 3M Sports Line. This was a thrilling moment in the lives of two 'country school teachers', and the fibreboard version turned a few heads, provoked many questions, and created a little commotion in the crowded elevator on the way up to our momentous meeting.

The gentlemen from 3M seemed impressed with the game from the beginning, asked a few questions and then said: 'Let's play a race!'

I remember distinctly that he selected number 6, *Eight Ball*, as his horse and bet on him heavily with his game money. On the sixth and final move, *Eight Ball*, a 'closer' by nature, also received his Bonus Number, and came from far back in the pack to win by a nose.

'You fixed it!' the gentleman said.

'No we didn't,' Jack said. 'You found "racing room" with a shrewd move in the backstretch, "saved ground" on the turn, and used the bonus Whip in the final strides for the win.'

As I recall, in about three weeks' time Jack and I had a contract, and advance on royalties, and a new hobby. Later, when 3M sold its game division to Avalon Hill, **Win, Place, and Show** became a bookshelf game and we received a new contract for the life of the game. Recently, with help from a third partner with computer knowledge, we have been able to convert all of the original game principles to a computer version, improved on some of them, and added parimutuel betting. Unfortunately, Avalon Hill has not chosen to publish the computer version yet. This pushes me into one of my 'lows' diminished only by Jack's enthusiasm for the game and confidence it will eventually be published in a computer version. I guess this is what our partnership and friendship is all about. [G]

## WIN, PLACE & SHOW<sup>®</sup>





# OPTIONAL RULES

# Easy going

**Brian Walker**

To simulate the track conditions, and thus add even more realism to this classic game, roll a D6 and read off the following table: 1 or 2 – the going is slow; 3 or 4 – the going is normal; 5 or 6 – the going is fast.

In the event of a slow track, deduct one from the movement die each turn. For a fast track, add one to the movement die. Normal track = no change.

You may wish to adjust the odds of certain horses to take into account the new conditions. I would suggest the following amendments:

Race 1	Slow Course	Fast Course
Gunsmoke	10-1	4-1
Hold on Harry	20-1	12-1
Mustard Seed	10-1	7-1
Eight Ball	8-1	12-1

Race 2	Slow Course	Fast Course
Corn Plaster	8-1	3-1
Sammurai	4-1	9-1
Peace Corps	15-1	No Change
Indian Giver	6-1	2-1

Race 3	Slow Course	Fast Course
Stampede	10-1	6-1
Egg Yolk	7-1	2-1
Dunce Cap	5-1	2-1

Race 4	Slow Course	Fast Course
Crime Wave	8-1	5-1
Red Caboose	6-1	3-1
Hot Spook	2-1	3-1
Born Loser	4-1	No Change
French Twist	2-1	5-1

Race 5	Slow Course	Fast Course
Lobster Tail	Evans	5-1
Cockroach	15-1	8-1
Traffic Cop	12-1	5-1

Race 6	Slow Course	Fast Course
Swami	8-1	3-1
Captain Ahab	12-1	8-1
Mona Lisa	3-1	6-1

Win, Place & Show is published by Avalon Hill, price £16.95.



## LONDON'S ORIGINAL GAMES SHOP

71, Brewer Street, Piccadilly Circus, London W1R 3FB

Telephone: 01-437 0761 or 734 6124 Fax: 01-437 4541

Foreign Imports (with English rules)

### Ravensburger

Under Cover	£14.95
Gold	£14.95
Ave Caesar	£24.95
Hols der Geier	£ 9.95
Kuhhandel	£ 9.95
Ausbrecher	£ 9.95
Borsenspiel	£19.95
Flying Carpet	£17.95

### Schmidt Spiel

Schoko & Co	£24.95
Fly Dumbo Fly	£ 8.95

### Piatnik

Pole Position	£14.95
Malawi	£17.95
Indiscretion	£ 5.95

### F.X. Schmid

Auf Achse	£19.95
New York New York	£ 7.95
Der Ausreisser	£ 6.95
Laska	£17.95
Xerxes	£16.95

### Hexagames

McMulti	£28.95
Karriere Poker	£11.95
Showbiz	£19.95
Black Monday	£11.95
Dino	£24.95

### Hans im Gluck

Maestro	£15.95
Affenbande	£ 8.95
PS	£18.95

### Other Popular Titles

Six Day Race	£17.95
Die Macher	£24.95
Tarqui	£24.95
City	£19.95
Ben Hur	£24.95

### New Titles

Karawane	£24.95
Cash	£ 9.95
Heisse Schlacht	£ 9.95
Goldrausch	£11.95
Digging	£11.95
Dicke Kartoffeln	£24.95
Holiday AG	£24.95
Pater Noster	£10.95
Tutankhamun's Tomb	£19.95
Rettet Die Umwelt	£ 6.95



## MAIL ORDER SERVICE AVAILABLE

Phone or write for details

Send 9" x 9" SAE or 24p stamp for

Free Catalogue and imports listing



**NEW RACES**
**GREAT THOROUGHBREDS  
OF THE PAST  
CHAMPIONS OF THE 1860s**  
 DISTANCE: 1 1/4 miles

<b>1</b> ODDS 2-1	5 5 7 7 7 8 8 10 9 9 7	<b>ASTEROID</b> Veteran "Abe" Hawkins Class: 75 Speed: 66	BONUS #
<b>2</b> ODDS 5-1	9 9 7 7 7 7 7 6 7 7 5	<b>KENTUCKY</b> Veteran C. Littlefield Class: 73 Speed: 66	BONUS #
<b>3</b> ODDS 7-2	12 10 8 7 6 5 5 8 7 8 8	<b>NORFOLK</b> Veteran J. Lewis Class: 74 Speed: 66	BONUS #
<b>4</b> ODDS 5-2	7 7 7 7 7 8 8 8 8 8 6	<b>RUTHLESS</b> Veteran G. Patrick Class: 75 Speed: 67	BONUS #
<b>5</b> ODDS 7-1	10 10 8 7 7 6 5 8 8 7 9	<b>GENERAL DUKE</b> Veteran R. Swirn Class: 72 Speed: 65	BONUS #
<b>6</b> ODDS 8-1	6 6 6 6 6 7 9 9 9 8 4	<b>GLENELG</b> Veteran C. Miller Class: 72 Speed: 64	BONUS #

**GREAT THOROUGHBREDS  
OF THE PAST  
CHAMPIONS OF THE 1890s**  
 DISTANCE: 1 1/4 miles

<b>1</b> ODDS 8-5	6 7 7 7 7 8 8 8 10 8 6	<b>SALVATOR</b> Veteran S. Garrison Class: 76 Speed: 68	BONUS #
<b>2</b> ODDS 4-1	8 7 7 5 5 7 8 9 9 8 4	<b>CLIFFORD</b> Veteran W. Simms Class: 73 Speed: 65	BONUS #
<b>3</b> ODDS 5-2	12 12 10 8 7 6 5 5 3 5	<b>DOMINO</b> Veteran F. Taral Class: 74 Speed: 71	BONUS #
<b>4</b> ODDS 3-1	9 9 8 8 7 6 6 6 7 8 9	<b>HENRY OF NAVARRE</b> Veteran H. Griffin Class: 74 Speed: 66	BONUS #
<b>5</b> ODDS 10-1	10 10 9 8 6 5 5 5 6 8 3	<b>IMP</b> Veteran N. Turner Class: 72 Speed: 64	BONUS #
<b>6</b> ODDS 3-2	10 9 8 7 7 7 6 6 7 9 8	<b>HAMBURG</b> Veteran T. Sloan Class: 76 Speed: 67	BONUS #

**GREAT THOROUGHBREDS  
OF THE PAST  
CHAMPIONS OF THE 1870s**  
 DISTANCE: 1 1/4 miles

<b>1</b> ODDS 5-2	9 9 7 7 6 6 6 7 9 9 6	<b>LONGFELLOW</b> Veteran J. Colston Class: 75 Speed: 66	BONUS #
<b>2</b> ODDS 4-1	8 8 6 5 5 7 8 8 10 9 5	<b>HAPPY BASSETT</b> Veteran W. Miller Class: 74 Speed: 65	BONUS #
<b>3</b> ODDS 8-1	4 5 8 7 7 8 8 9 9 9 4	<b>JOE DANIELS</b> Veteran J. G. Rowe Class: 72 Speed: 63	BONUS #
<b>4</b> ODDS 6-1	10 10 8 8 6 5 5 6 6 9 9	<b>TOM BOWLING</b> Veteran R. Swirn Class: 73 Speed: 64	BONUS #
<b>5</b> ODDS 9-5	8 8 7 7 6 8 6 9 10 9 7	<b>TEN BROECK</b> Veteran B. Walker Class: 76 Speed: 67	BONUS #
<b>6</b> ODDS 7-2	4 4 6 6 8 8 9 10 10 9 8	<b>PAROLE</b> Veteran I. Murphy Class: 74 Speed: 65	BONUS #

**GREAT THOROUGHBREDS  
OF THE PAST  
CHAMPIONS OF THE 1880s**  
 DISTANCE: 1 1/4 miles

<b>1</b> ODDS 9-5	10 10 9 8 7 5 5 6 7 9 6	<b>LUKE BLACKBURN</b> Veteran J. Mc Laughlin Class: 76 Speed: 67	BONUS #
<b>2</b> ODDS 3-2	9 9 8 6 6 6 8 8 8 9 7	<b>HINDOO</b> Veteran J. Parker Class: 77 Speed: 68	BONUS #
<b>3</b> ODDS 5-2	9 8 8 6 6 6 6 8 9 9 8	<b>MISS WOODFORD</b> Veteran J. Stoval Class: 75 Speed: 66	BONUS #
<b>4</b> ODDS 3-1	10 7 7 6 6 7 7 8 8 9 5	<b>HANOVER</b> Veteran J. Taylor Class: 75 Speed: 66	BONUS #
<b>5</b> ODDS 6-1	10 10 8 8 7 6 6 6 6 6 4	<b>KINGSTON</b> Veteran F. Taral Class: 73 Speed: 67	BONUS #
<b>6</b> ODDS 4-1	8 6 6 6 6 6 10 10 8 8 9	<b>EMPEROR OF NORFOLK</b> Veteran I. Murphy Class: 74 Speed: 66	BONUS #

**GREAT THOROUGHBREDS  
OF THE PAST  
CHAMPIONS OF THE 1900s**  
 DISTANCE: 1 1/4 miles

<b>1</b> ODDS 3-1	12 12 9 6 5 5 5 5 8 8 5	<b>BELDAME</b> Veteran F. O'Neill Class: 75 Speed: 67	BONUS #
<b>2</b> ODDS 20-1	12 12 12 10 10 7 3 2 1 1 9	<b>ROSEBEN</b> Veteran W. Knapp Class: 70 Speed: 69	BONUS #
<b>3</b> ODDS 4-1	9 9 7 6 6 6 7 8 8 8 4	<b>ARTFUL</b> Veteran G. Hildebrand Class: 74 Speed: 66	BONUS #
<b>4</b> ODDS 7-5	10 10 8 8 7 6 6 7 7 8 6	<b>SYSONBY</b> Veteran A. Redfern Class: 77 Speed: 69	BONUS #
<b>5</b> ODDS 6-1	10 9 8 7 6 6 6 6 7 8 3	<b>PETER PAN</b> Veteran W. Miller Class: 73 Speed: 65	BONUS #
<b>6</b> ODDS 6-5	12 12 10 8 6 5 5 5 8 8 8	<b>COLIN</b> Veteran J. Notter Class: 77 Speed: 69	BONUS #

**GREAT THOROUGHBREDS  
OF THE PAST  
CHAMPIONS OF THE 1910s**  
 DISTANCE: 1 1/4 miles

<b>1</b> ODDS 9-1	14 12 10 8 8 6 6 6 1 1 4	<b>PAN ZARETA</b> Veteran M. Garner Class: 72 Speed: 71	BONUS #
<b>2</b> ODDS 4-1	9 9 7 7 6 6 7 8 7 7 9	<b>OLD ROSEBUD</b> Veteran J. Mc Cabe Class: 73 Speed: 66	BONUS #
<b>3</b> ODDS 5-1	6 6 7 7 7 8 8 8 8 8 5	<b>ROAMER</b> Veteran A. Shuttinger Class: 73 Speed: 65	BONUS #
<b>4</b> ODDS 5-2	10 9 8 7 7 6 6 6 7 8 6	<b>REGRET</b> Veteran F. Robinson Class: 74 Speed: 66	BONUS #
<b>5</b> ODDS 9-5	6 7 7 7 8 8 8 8 8 8 7	<b>WHISK BROOM II</b> Veteran J. Notter Class: 75 Speed: 67	BONUS #
<b>6</b> ODDS 3-1	9 9 8 7 6 8 7 7 7 8 8	<b>SIR BARTON</b> Veteran J. Loftus Class: 74 Speed: 66	BONUS #

*These race cards were originally published in All Star Replay and are reproduced with permission.*



ACCESSORIES

# FRIENDS of the TURF

FIGURE 2

RACE \_\_\_\_\_

PURSE \_\_\_\_\_ DISTANCE \_\_\_\_\_

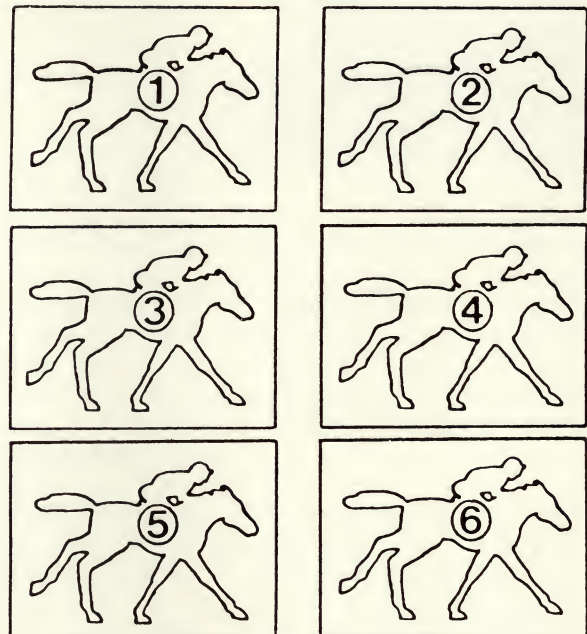
1st	2nd				3rd				4th			
	A	B	C	D	E	F	G	H	I	J	K	L
<b>1</b>												
												BONUS
												* *
ODDS												
Class: _____ Speed: _____												
<b>2</b>												
												BONUS
												* *
ODDS												
Class: _____ Speed: _____												
<b>3</b>												
												BONUS
												* *
ODDS												
Class: _____ Speed: _____												
<b>4</b>												
												BONUS
												* *
ODDS												
Class: _____ Speed: _____												
<b>5</b>												
												BONUS
												* *
ODDS												
Class: _____ Speed: _____												
<b>6</b>												
												BONUS
												* *
ODDS												
Class: _____ Speed: _____												

FIGURE 1

A	B	C	D	E	F	G	H	I	J	K	L
											BONUS
											* *
Class: _____ Speed: _____											

RACE _____		No. _____	
PURSE _____		DISTANCE _____	
1st	2nd	3rd	4th
PP	CLASS SPEED	HORSE	
	ODDS	JOCKEY	BONUS #
			FINISH
			TIME
			S WON
1	C.S. -		* *
2	C.S. -		* *
3	C.S. -		* *
4	C.S. -		* *
5	C.S. -		* *
6	C.S. -		* *

ACCESSORY B



ACCESSORY C

A	B	C	D	E	F
G	H	I	J	K	L

ACCESSORY D

APPRENTICE

ACCESSORY E

(A)	BONUS +1	BONUS +2	BONUS +3	↑
-----	-------------	-------------	-------------	---



## COMPUTER GAMES

### HORSE RACING

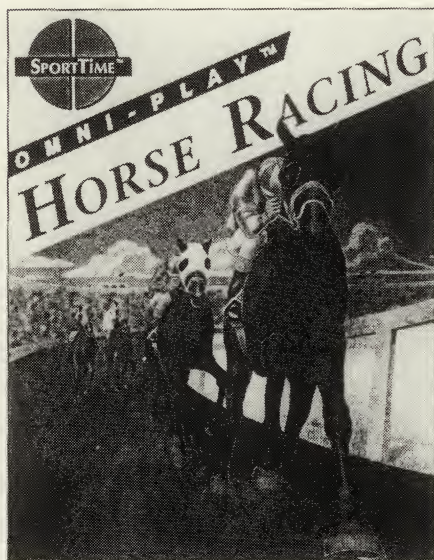
DESIGNED BY  
ED RINGLER

PUBLISHED BY  
OMNI-PLAY

PRICE £24.99 (EXPANSION  
MODULES VARY)

*Available for the PC and Amiga. Re-  
viewed on the PC.*

*Operation mode: Joystick/Keyboard*



If Gamblers Anonymous don't already own a computer, the first thing they should do is buy one. The second thing they should do is buy these games. It should be said though, that while they provide a welcome antidote to the affliction of their members, it could simply mean swapping one addiction for another.

Both games arrive with a huge database; **Horse Racing** has 128 horses and 15 jockeys, while **A Day at the Races** comes with space for 500 horses and 50 jockeys. The main difference here is that the horses in **HR** have names and a history. **ADAR** opts for a DIY approach; you name both the horses and the jockeys. Even though this means a lot of typing it is worth the effort, for the ability to customise is one of the great things about computer games.

The lack of any kind of form guide is more of a problem. What this means is that for quite some time you are betting 'blind'. The only way around this is to run off a few meetings in the auto mode

VS

which the program thoughtfully provides. The *essential* difference between these games though, is that **ADAR** comes complete, while **HR** is designed as a modular system with one module – The Handicappers Tournament, already supplied with the basic package.

### FORM GUIDE

Both games are multi-player; **ADAR** can handle up to fifteen (human) punters, **HR** takes up to twenty of whom only four may be human. If you play with less than four, the computer makes up the difference. In **ADAR** you own horses so you can play purely for prize money and eliminate the betting altogether. In **HR**'s The Handicappers Tournament you do not own horses, you simply bet on them. The 'Past Performance' records (in both games) are incredibly comprehensive and provide all the information any serious punter could want. If you want all this information to be factored in, set the game difficulty level to 'hard' from the three options available. Access is easy if you are playing solitaire (there are only two screens of form), but in a multi-player game **HR**'s chief flaw is revealed; the lack of a print option. This is promised as a forthcoming module but should really have been included either as part of the basic package, or released simultaneously as an add-on, such is its essential nature. Players would then be able to study the hard copy while taking turns to enter their bets. As it is, you run straight into the old problem of different players wanting different information at the same time.

In addition to the Past Performance records, **HR** also has an 'Entry History' screen where the number of wins, places, and so on can be recalled together with the number of points the horse has earned

### A DAY AT THE RACES

PROGRAMMED & PUBLISHED BY  
TEAM SOFTWARE

PRICE 24.95

*Available for the ST only.*

*Operation Mode: Mouse*

### A DAY AT THE RACES



TEAM  
SOFTWARE

based on the class of race. All this information can be sorted by the wave of a joystick (or keyboard command). The Jockey History screen is comprehensive too; win%, money%, and most crucially, the jockey's current mood ('Best Form' to 'Worst Slump') can all be accessed.

### AT A STRETCH

**ADAR** comes with a print facility, but as each horse has *six screens* of statistics, from fractional times at each quarter to the position of the horse at the 'stretch call' (1/8 mile from home), the danger here is of being overwhelmed by printouts, not to mention the printing time involved. To use the facility to its full advantage, you really need a printout at the *start* of every meeting in order to decide what horse to enter in which race. For this reason, I'd suggest starting off your stable with a manageable number of horses (say about six).

Both games offer an exotic selection of (American) bets from Quinellas to Big Exactas depending on the number of run-



# FRIENDS of the TURF

ners. In **ADAR** you get tickets for each bet placed with maximum of 20 bets per race, no cash limit. **HR** offers unlimited bets per race, and a cash limit of \$50 000 per single bet. Both games offer 'tips' to would be wagerers. In **HR** you can buy a tip from any of the computer bettors, the price dependent on his current standing. In **ADAR** you can look at 'The Greek's Cheat Sheet' *gratis*. If you are unfamiliar with betting jargon don't worry; both manuals provide admirably clear explanations for rookie punters.

## TOTE BOARD

When setting the parameters for a meeting in **ADAR**, you may let the computer select the horses and jockeys for each race, or do it yourself, and every combination thereof. You may also determine the number of (computer) punters attending the track, the maximum being 3000. Although these do not figure in the game as such, they are important nevertheless; as at a real track, the current odds are solely dependent on the amount wagered on each horse to win, thus the odds on the Tote Board are constantly fluctuating as the computer (and human) bettors make their wagers. There's even a clock on the Tote Board which counts down the time to the off. Ten out of ten for realism here. In **HR** you simply place your bet at the stated odds, which will remain constant until the race ends.

In the race itself, the (visual) problems inherent in depicting the excitement of a real race become apparent. **HR** has the edge here even in CGA mode. Its two pronged approach – animated horses on the straight and numbered blobs on the bends, score over the **ADAR** nags who simply canter down the straight looking fairly anonymous, though there is a scroll option that enables you to view various positions.

Because of the way the database updates after every race and amendment, **ADAR** works best as a campaign game, though it is easy enough to play a set number of races with the winner being determined in the usual manner. **HR** also has a dynamic database, but the bettors' history can be erased after a specific number of races if so desired.

As previously stated, in **ADAR** players also manage horses. The horses are acquired by auction, but with little initial history to go on this is something of a lottery. Horses may also be sold to other players, or to the track. A curious anomaly arose here in our game: the track would always offer to pay more for the horse than it cost in the auction. Thus one

could make a profit by simply buying and selling horses. I would suggest you eliminate this option, at least until players have sufficient funds to bid sensible money for the nags. In setting the parameters for the race, you may determine both the type of race and the purse. If it's a claiming race, care should be taken as to which horse you enter for a player may make a claim to the winner, providing he can afford it. The cost is equal to the purse for that race. If you don't have enough money after staking a claim you can be eliminated from the game.

In **HR** the Stable Owners module is extra, but well worth having. This is purely a management game with no betting involved. With this module there are three possible victory conditions: 1) Most cash at the end of a meet. 2) First stable to a predetermined cash level. 3) To win the Sportime Derby. In all three, you are able to stipulate the number of races per day (from 5 to 9), the number of days in a meet (from 10 to 250), and the amount of cash you start with (I'd recommend \$100 000). Each player acquires 9 horses by an 'auction', but in fact you simply select the horses you want in turn. Great care must be taken here as there is no going back. Check the horses' most recent form very carefully, and note the quality of the field in which they competed. Because of a built in fatigue level, it is essential before entering a horse in a race that you note when it had its last outing. A chart is provided showing the optimum number of rest days between racing. This presents a number of interesting tactical choices, and gives it a considerable edge over **ADAR** in which the sole concession to fatigue is that a horse may only run one race per session.

## ELDERS & BETTORS

In both games it's essential that you choose the right horse for the right race. Because of the aforementioned fatigue in **HR**, it's sometimes worth putting a horse in a race below its natural class just to keep it fresh. Money management is also vital. In **HR** this manifests itself in the form of entry fees for the races. No good putting a horse in a race in which it hasn't a chance, however, once you've seen the entire field you have the option to 'scratch' it, but must forfeit 25% of your entry fee if you decide thus. Cash management in **ADAR** is a fixed cost of \$200 per horse, per session entered. If you can't pay, then your horses are sold to the track who will presumably have the decency not to turn them into dog meat.

Both games allow you to select the jockey. In **HR** their cut for a win is related to

their ability – the top rated rider takes 20%. In **ADAR** the jockeys appear to be of the non union variety; they only get \$55 for a win in most races. The highlight of the racing season in **HR** is the Sportime Derby in the last day of the meet. The purse for this race is \$1M so even if you're way down the field there's a chance to pull back with this one.

Both games offer tremendous value for money, even at the relatively high prices. The work that has gone into both programs is quite staggering. As if what you have here isn't enough, Omni-Play promise seven more expansion kits including a 'Prediction Analysis' module which you'll be able to use for some real life betting. The first thing that should be forthcoming, though, is a print utility which is essential for multi-player games. One thing I would like to see is a training facility whereby your horses could be improved, so that you don't have that 'stuck with 'em feeling' when playing the Stable Owners game. The **ADAR** option of allowing players to set the purse for each race is an splendid one and provides an extra degree of strategy. Nevertheless, if stable management is your game then **HR** just shades it over **ADAR**.

If anything, there is almost too much information to digest in **ADAR**. In the betting version of the game, **ADAR** probably wins by a length. The deciding factor here was the dynamic Tote Board which offers tremendous realism. If you still can't decide after reading this, don't hedge your bets, buy them both.

### Horse Racing

Game Play: 10, Graphics: 7

### A Day at the Races

Game Play: 9, Graphics: 6

Brian Walker

*Horse Racing is widely available; its Stable Owners module is available as an extra at £14.99. A Day at the Races is in stock at Strategic Plus.*



## DO IT YOURSELF

# The great races

*A paper and pencil game by Sid Sackson on a racing theme, for two, three or four players.*

## Object

To score the most points by winning – or placing second – in as many of the eleven races as possible. Each player enters the various races according to the throw of the dice, and then advances toward each finish line by rethrowing the number of that race.

## Equipment

One game sheet (see illustration), four dice, pencil for each player.

## Preliminaries

Each player throws the dice and the one with the highest total plays first. The player puts his initials at the top of the first column in the scoring area marked 'Players'. The next player (the person sitting to the left of the first player) places his initials at the top of the second column, and so on. In each race entered, a player will use the track that corresponds to his scoring column – that is, the first player will use the uppermost track in each race, the second player will use the track just below that, and so on.

## Play

A player throws the four dice when it is his turn. The player then divides them into two pairs in any manner he chooses. For each pair of dice, the player marks off one space on his track in the race corresponding to the total of the two dice.

For example: a player throws 2-3-5-6. The player can mark off one space in race 5 (2+3) and one in race 11 (5+6), or one space in race 7 (2+5) and one in race 9 (3+6), or two space in race eight (2+6 and 3+5). As races are finished, players may find that they are unable to use one or even both of their dice totals.

## Scoring

The player marking off the last space in the race has won that race. The winner of a race records the points for first place (higher number in the crossed flags at the end of the race) in his scoring column. If one or more of the other players has passed the double vertical line (which occurs in different positions in the various races), the one who is the farthest advanced scores the points for second place (lesser number in the crossed flags). In case of a tie, the player – among those tying – in the lowest track (that is, who

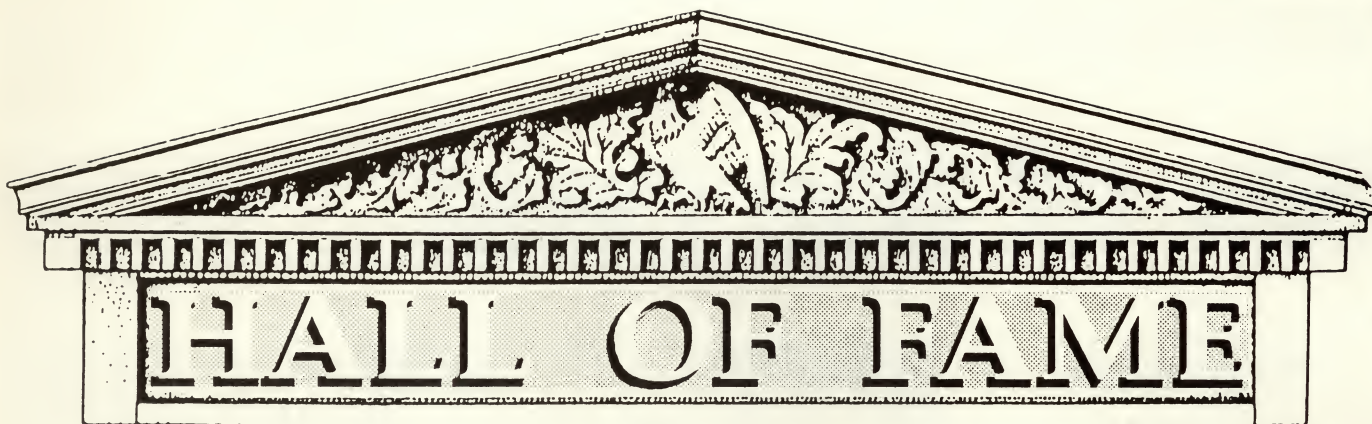
started later) wins the points. If no player has passed the double line at the time a race is won, there is no score for second place in that race.

## Winning

When all 11 races have been completed, the player with the highest score is the winner. In case of a tie, the player – among those tying – whose scoring column is farthest to the right (who played later at the start of the game) is the winner. G

RACE #	TRACK	SCORE	PLAYERS
	<div style="border: 1px solid black; width: 100px; height: 20px;"></div>	<div style="display: inline-block; text-align: center;">10 5</div>	
	<div style="border: 1px solid black; width: 100px; height: 20px;"></div>	<div style="display: inline-block; text-align: center;">9 5</div>	
	<div style="border: 1px solid black; width: 100px; height: 20px;"></div>	<div style="display: inline-block; text-align: center;">8 4</div>	
	<div style="border: 1px solid black; width: 100px; height: 20px;"></div>	<div style="display: inline-block; text-align: center;">7 4</div>	
	<div style="border: 1px solid black; width: 100px; height: 20px;"></div>	<div style="display: inline-block; text-align: center;">6 3</div>	
	<div style="border: 1px solid black; width: 100px; height: 20px;"></div>	<div style="display: inline-block; text-align: center;">5 3</div>	
	<div style="border: 1px solid black; width: 100px; height: 20px;"></div>	<div style="display: inline-block; text-align: center;">6 3</div>	
	<div style="border: 1px solid black; width: 100px; height: 20px;"></div>	<div style="display: inline-block; text-align: center;">7 4</div>	
	<div style="border: 1px solid black; width: 100px; height: 20px;"></div>	<div style="display: inline-block; text-align: center;">8 4</div>	
	<div style="border: 1px solid black; width: 100px; height: 20px;"></div>	<div style="display: inline-block; text-align: center;">9 5</div>	
	<div style="border: 1px solid black; width: 100px; height: 20px;"></div>	<div style="display: inline-block; text-align: center;">10 6</div>	
			<b>TOTAL</b>





Compiled by the staff and contributors of Games International.

### General Games

Acquire (Avalon Hill)  
 Britannia (Gibsons/Avalon Hill)  
 Civilization  
   (Gibsons/Avalon Hill)  
 Die Macher (Hans im Gluck)  
 Dune (Avalon Hill)  
 1829 (Hartland Trefoil)  
 1830 (Avalon Hill)  
 Football Strategy (Avalon Hill)  
 Junta (West End)  
 Liar's Dice (MB)  
 Monopoly (Waddingtons)  
 Pursue the Pennant (PTP)  
 Railway Rivals (Rostherne)  
 Scrabble (Spears)  
 Sherlock Holmes Consulting  
   Detective (Sleuth)  
 6-Tage Rennen (Holtmann VIP)  
 Statis Pro Baseball (Avalon Hill)  
 The Strat-O-Matic Range  
   (Strat-O-Matic)  
 Summit (MB)  
 Titan (Avalon Hill)  
 Title Bout (Avalon Hill)  
 Wildlife Adventure  
   (Ravensburger)  
 Win, Place & Show (Avalon Hill)

### Wargames

Afrika Korps (Avalon Hill)  
 Ambush (Victory)  
 Beda Fomm (GDW)

Bonaparte in Italy (OSG)  
 Chickamauga (West End)  
 Crimea (GDW)  
 Crusades (SPI)  
 Custer's Luck (3W)  
 Drang Nach Osten (GDW)  
 Empires in Arms (ADG)  
 Empires of the Middle Ages (SPI)  
 Flat Top (Avalon Hill)  
 Flight of the Goeben (SPI)  
 Frederick the Great (SPI)  
 Ironclads (Yaquinto)  
 La Bataille series (Marshal)  
 1914 (Avalon Hill)  
 Panzer Command (Victory)  
 Post Stanley (3W)  
 RAF (West End)  
 Rommel in the Desert (Columbia)  
 Russian Campaign (Avalon Hill)  
 6th Fleet (Victory)  
 St Lo (West End)  
 Squad Leader (Avalon Hill)  
 Tank Leader (West End)  
 Terrible Swift Sword (SPI)  
 Up Front (Avalon Hill)  
 War & Peace (Avalon Hill)  
 War at Sea (Avalon Hill)  
 White Death (GDW)

### Rolegames

Ars Magica (Lion Rampant)  
 Bushido (FGU)  
 Call of Cthulhu (Chaosium)  
 Chivalry & Sorcery (FGU)  
 DragonQuest (SPI/TSR)

Dungeons & Dragons (TSR)  
 Ghostbusters (West End)  
 GURPS (Steve Jackson)  
 Maelstrom (Puffin)  
 Pendragon (Chaosium)  
 RuneQuest 2 (Chaosium)  
 Tékumel Sourcebooks  
   (Different Worlds)

### Computer Games

Bard's Tale (Interplay)  
 Codename: Iceman  
   (Sierra On-line)  
 Dungeon Master (FTL)  
 Earl Weaver Baseball  
   (Electronic Arts)  
 Elite (Acornsoft)  
 F19 Stealth Fighter (Microprose)  
 Fire Brigade (Panther)  
 Hardball II (Accolade)  
 Interceptor (Intellisoft)  
 Leaderboard (Access Software)  
 M.U.L.E (Electronic Arts)  
 NFL Challenge (Data East)  
 Romance of the Three Kingdoms  
   (Koei Corp)  
 Sim City (Maxis)  
 Their Finest Hour (Lucasfilms)  
 Ultima (Origin)  
 Zork (Infocom)



## COLLECTOR'S CORNER

# Six of the best

## George Crawshaw

When the editor of this ludic organ broached the idea, it sounded rather an interesting assignment. Seeing as how (he said) I was the proud possessor of the entire output of *Games & Puzzles* magazine over the several years of its existence (and the few issues of *The Gamer* which tried – dare I say gamely – to carry the torch), and as I was also at one time on G&P's games rating panel, how about a piece on the games which took the top prize in the monthly 'Gamesview' section of that magazine?

Former readers of G&P will know that Gamesview's final marking of a game appeared in the form of a die face, so a 1 was the equivalent of *Games International's* poultry prize while 6 was the final accolade. Neither of these extremes was easy to achieve; in addition to the fact that most reviewers have a natural tendency to be sparing in awarding maximum or minimum marks, the die face figure was the average of all the panellists' recommendations. Small wonder, then, that in all those years, covering probably some four hundred games, only twenty one have reached the top of the tree; and what a mixed bag they are!

### STOCKS AND SPARES

I said at the start that the assignment seemed interesting, but I had not realised just how accurate that would turn out to



Hare and Tortoise: long running

be. Perhaps the first item to strike home was the time distribution: fourteen sixes from mid 1972 – when Gamesview started – to April 1976, then a four-year hiatus until the spring of 1980, by which time the magazine was appearing quarterly instead of monthly. The point here is that my years on the panel were all in the desert period; not a single 6 in all that time. Now what significance must I read into that, I wonder?

The second fact of more than usual interest is that no less than five of this illustrious set happened to be games invented by members of the Gamesview panel! I hasten to add that, as *Private Eye* would say in similar circumstances, there is obviously no suggestion whatsoever of anything untoward in this connection, nor was the origin of the games hidden in the reviews, which stated in most cases that the game had been considered by a panel

excluding the inventor. The inevitable conclusion is that the panel was composed of extremely good games inventors.

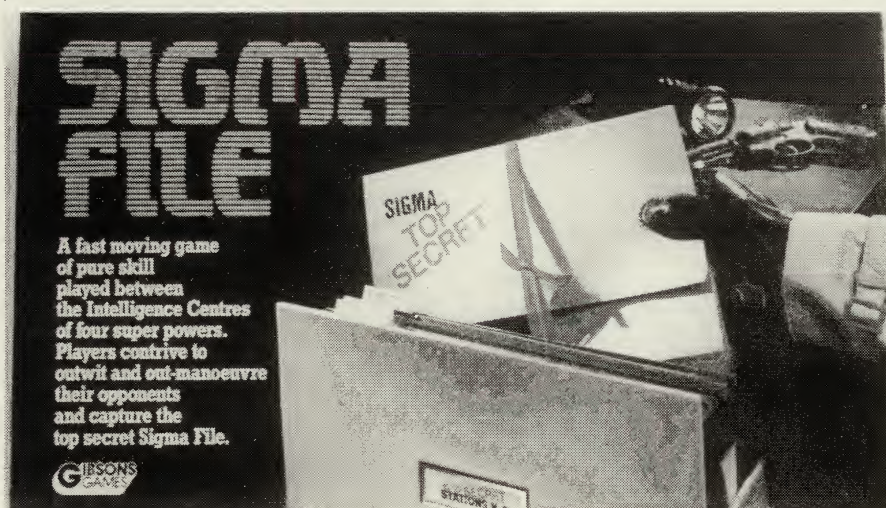
But enough of this waffle; let's have some names. We start in October 1972 with **Speculate**, a stock market game invented by Graeme Levin (proprietor of G&P and the Games Centre shops). This was an enjoyable enough game whose main mech-

anism involved players making the best use of three market information cards in their hands, manipulating the prices of five stocks and buying/selling to their advantage, and so on. I doubt whether it would have got a 10 in GI, but at the time there were few share games of note around and it filled a pleasant two hours. Next came **Master Mind**, and here the test of time has proved that the panel hit the spot.

### WIFF'N PROOF

Few quarrels with the next three, spanning the period mid 1973 to the end of 1974: Eric Solomon's **Sigma File**, with its original concept of players secretly building up control over the pieces on the board – an idea subsequently used in quite a few games, probably the most well known now being **Kremlin**; **Ploy** by Sid Sackson, a chess-type conflict game for two or four players which I have never played but whose aficionados say is most ingenious; and the long running **Hare and Tortoise** race game, by the well known David Parlett, with its ingenious method of movement based on triangular numbers – 1 square costs 1, 2 costs 3, 3 costs 6 and so on, so the faster you move the quicker your resources get depleted.

Now for two real oddities from the first quarter of 1975. **Stepping Stones** is quoted as 'an intriguing game containing a number of the salient features of Lasca, Go and Mancala'. It was produced by St Marks Centre Ltd (?), apart from which I fear I can tell you little about it except that the intrigue does not seem to have lasted



Sigma File: neat strategy





**Apocalypse: true high flyer**

long. **Equations**, the second oddity, comes from Wiff'n Proof, which some readers may know as an American producer of fiendishly complicated mathematical and intellectual games whose main customers must surely be Harvard and Yale professors. **Equations** consists of a number of coloured dice with numbers and mathematical signs (+, -, =, %, square root and so on) which one has to arrange in the right combinations to make a target number against the clock. A more stressful way of relaxing after a hard day at the office would be hard to imagine. I can only think that the panel had an attack of collective madness on that occasion, and this is reinforced by the fact that the amazing **Speed Circuit**, reviewed in the same issue, received only a 5!

The rest of 1975 accounted for three two-player games: Eric Solomon's **Thought-wave**, a neat strategy game in which the players sit at right angles to each other and, using tiles of various types, race to make an unbroken line connecting the side of the board facing them to the opposite side; **Codex**, from Germany's Schmidt Spiele, a word deduction game which sounds quite fun but hardly a sixer; and the classic **Epaminondas** by Robert Abbott, which I first came across in its slightly smaller version as **Crossings**, described in Sid Sackson's book *A Gamut of Games*.

## WASP PARTY

I try to imagine the scene during the run-up to Christmas 1975 in the rather seedy room in Hanway Street where the panel used to meet. They must have had one hell of a party. How else can one explain the inclusion of a game called **Squasp** in

the Hall of Fame (January 1976 issue)? Not that I wish to detract from the game – it sounds hilarious, the main activity consisting of prancing round the room with a swatter with the object of capturing grotesque plastic wasps – but it does seem somewhat removed from the norm. I was distinctly relieved, in fact, to gather that the party did not get completely out of hand, as in the same issue the game of **Libido** (whose inventor it is kinder not to name) was rated at 1.

By March the panel had obviously returned to its normal, more or less sober state, as **Pagoda** (inventor Valentin Siena) and **Corona** (Alex Randolph) followed in quick succession. I am not an avid fan of abstract 2-player games, but **Pagoda**, whose theme is the construction of 'buildings' of various shapes and sizes with an original scoring system, is so neat and so totally different from any other that I cannot object to the top rating. The equipment and mechanics of **Corona** are simple enough, but the mental agility required and the tensions induced while struggling to create a good score are bogging enough to satisfy the most masochistic of abstract gamers. The last champion before the Great Hiatus was a Schmidt game called **Masco** by Wolfgang Greiss, a deduction game involving tiles and cartoon faces which sounds quite interesting from the description, but once again the enthusiastic mark seems slightly surprising.

## FAME AND FORTUNE

A huge jump, then, to the spring of 1980, when the excellent business game of **Fortune** (Philmar, inventor Richard Fenwick) burst upon the English speaking games world. Despite the Anglophonic name of the inventor this was actually, with some very slight changes, a French game published some years earlier under the name of **Business** and reviewed by the panel in 1977. As proof of the rather more critical atmosphere during the Hiatus years, it was rated then by the panel at 5, although I am fairly sure that my individual marking was at the top. For those readers who may not be familiar with **Fortune**, it is a game where players manufacture and sell products and at the same time run companies such as consulting agencies, insurance, banks and distribution outlets which are involved in the manufacturing and selling processes. It has plenty of splendid ideas including a simple game mechanism for company takeovers which is little short of brilliant. If you like good business games, beg, borrow or steal it if you possibly can.

Oddity time returns with the next issue, in which top marks were given to **Netherworld**. I can almost see the question marks on readers' brows. It seems that Mr Kendall, the inventor, is a member of the Department of Egyptian and Ancient Near Eastern Art in the Boston Museum of Fine Arts, and he appears to have fashioned his product by using a board from the ancient Egyptian game of Senet, of which nobody knows the rules. Since the review's skimpy description of the play makes it sound banal in the extreme I can only conjecture that the panel was totally seduced by the presentation ('moves are determined by the casting of throwsticks') and the exotic history of the game, which is described in a 67 page booklet forming part of the rules! Throwsticks, indeed!

Down to earth, or almost earth, in 1981 with Terry Donnelly's ingenious **Mystic Wood**, a follow-up to his **Sorcerer's Cave** using a somewhat similar method of building up terrain by randomly selecting pieces of board, except that in **Mystic Wood** you could use a table rather than be obliged to clear the floor. The following issue Eric Solomon took his third accolade with **Entropy**, a two-player abstract game which regrettably I never actually played in its published version although I well remember him working for a long period on the prototype in the occasional gaps between panel tests.

And so to the final three champions, all in 1982 by which time *G&P* had become *The Gamer*. First a true high-flyer, the great **Apocalypse**, about which Steve Jackson so rightly enthused in issue 11 of *GI* and which I took recently to the ever more crowded Desert Island; then the two-player book game of air combat, **Ace of Aces**; and finally, in the very last issue, **Isolation**, another two-player game with which I am not familiar but which seems to have the virtues of neat simplicity and playability.

I think you will agree that I have delivered my promise of a mixed bag. Conflict, racing, business, abstract, deduction – all gaming life is there, ranging from the cool mathematical complexity of an **Equations** to the simple frenetic buzzing of a **Squasp**; from the international success of an elegant **Master Mind** to the pretensions of a forgotten **Netherworld**. Many of the greatest games of the last two decades are notable by their omission. The list tells us little – but for me, at any rate, it has been an interesting exercise. One wonders what a review in the year 2005 of *GI*'s top selections might reveal? G



## REST IN PEACE

# MONTAGE

## George Crawshaw

There are not many games which can be described as truly original, but I would defy anybody to name one which is remotely similar to **Montage**.

Published by Gamut of Games in the seventies, created by the exotically styled Prince Djoli Kansil of Hawaii, **Montage** is a word game without letters, played on a board where no recognisable words can be seen, in which the objective is territorial capture rather than the scoring of points for making words. It is a partnership game for four players, the partners seated opposite each other as in Bridge. It is challenging, even brain-bending at times, and played in the right spirit can be enormous fun.

### HOME ZONE

So how can you have a word game without letters? Well, the letters are there but you cannot see them! What you see is a multitude of discs in a selection of five colours, each colour representing a group of letters: for example, a yellow disc stands for either A, B, C, D or Z, a red one covers E, F, G, H or J and so on. In addition every disc has a network of black lines one side and white on the other; this is its 'ownership insignia'.

The board is a 15 by 15 'grid' of circles subdivided into nine 5 by 5 areas. The area immediately in front of each player is his home zone, while that plus the two adjacent areas are his home side.

The game starts by deciding each partnership's colour (black or white), selecting one of a number of crossword patterns shown on the box and placing grey discs (blanks) on the board where indicated, thus setting up the basic crossword frame. This is followed by a 'seeding' process, in which 28 coloured discs are drawn at random and placed in a diamond shape spanning the four edges of the board, with

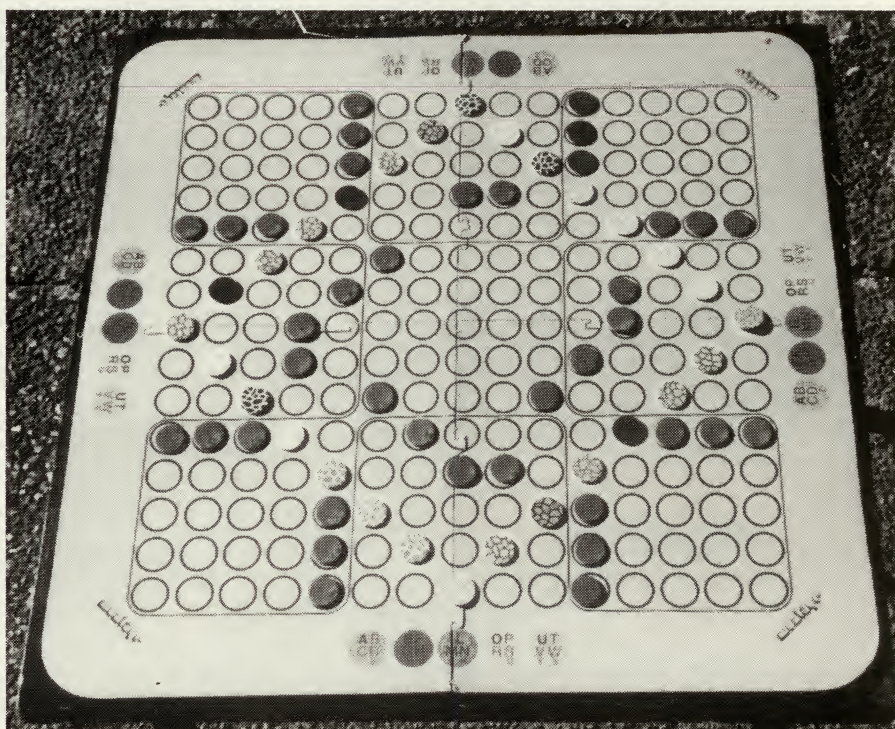
their ownership insignia divided evenly between both sides.

Play consists of each contestant taking turns as a Quizzer, whose job is to think of a word which will fit in somewhere with the discs currently on the board, while the other players attempt to name the word. Having decided how he is going to proceed, the Quizzer first places an arrow on the board showing the start and direction of the word, which may run horizontally or vertically in either direction; it must use at least one of the discs already on the board and must fill up all vacant spaces between two blanks. He then gives a clue (within certain parameters laid down in the rules) and sits back, hoping that his partner is bright enough to give the solution before the opponents come up with it. A one minute timer is used for this whole process – that is, for the Quizzer to think of the word and indicate its location and then for the guessing stage.

Clue setting thus has to be carefully managed to eschew the elementary while avoiding the wilder reaches of the abstruse, somewhat after the fashion of Robert Abbott's card game **Eleusis**. It also helps considerably if you know the relative mental skills and crossword solving capabilities of the other players!

It is, of course, much easier to construct a word when only one disc has to be incorporated into it, so to encourage more adventurous play there is a penalty for choosing this easy path when there are more difficult alternatives available; normally a correct guess by partner entitles the Quizzer to 'keep the clock' and carry on quizzing. In the aforementioned case, however, he has to pass the clock on to the opponents.

As soon as one side has at least 10 discs of its insignia in a zone, that zone becomes its property. All discs in the zone showing the other insignia are turned over, and any open circles are seeded at





random with new discs taken from the stock, thus creating a whole series of new colour combinations for potential words straddling the captured zone and other abutting areas.

In the early stages of the game there are restrictions on where Quizzers can place their words. To start with they must operate only in their own home zones; when those are filled up they can spread into the neighbouring corner zones, and when those have gone they can play anywhere on the board. The placing of words is strategically important, since victory points depend on the number of lines (called 'plexes') won by each side on the Noughts and Crosses system. For instance a side which captures every zone except the centre will gain only four plexes (two vertical and two horizontal sides), while the capture of every area except one home zone will achieve six (two vertical, two horizontal and two diagonal). Thus, as in Noughts and Crosses, the capture of the centre zone is of great importance.

Some readers might be thinking at this stage that it all sounds incredibly complicated. A natural question might be: 'How can you remember all the 'words' formed on the board when they are just coloured discs?' The answer is that you don't; they are strictly ephemeral – once the discs have been laid the word has fulfilled its purpose and the discs are then available for representing the other letters in future words. It is surprising how quickly you get into the routine.

A disadvantage of most word games is the amount of dead time involved. How many of us have sat drumming our fingers during a round of S----- while Aunt Maud agonises over her rack of letters (X Z Q J K F P) and then plonks down an X in a vital square which alters everybody's plans and leads to further long delays? In **Montage**, however, everybody is involved in each turn. There is constant challenge and suspense and often a great deal of fun as contestants try to devise cryptic clues while working against the clock.

For an added bonus the game is visually attractive as the board gradually fills up with the discs of red, purple, blue, yellow and green marbled with the black and white patterns.

It is understandable that the game was not a startling commercial success; the restriction of number – precisely four players – and the sheer originality of its theme would obviously militate against any hope of mass sales. Thank goodness, then, and thanks to Gamut of Games that such an excellent idea was at least given a chance to reach an appreciative audience. I do not know how many copies of the game still exist – I have never seen it offered at the Essen secondhand stalls – but if my description has whetted your appetite and you come across a copy, buy it; you'll like it. **G**

## Custom Games

### MAIL ORDER GAMES SPECIALISTS

Unit 1, Rotherham Close, Norwood Ind Est,  
Killamarsh, Sheffield S31 8JU

### CALLERS WELCOME

Open Mon-Fri  
9am to 6pm  
SAT 9am to 1pm

BELOW ARE JUST SOME OF THE BOARD GAMES AVAILABLE; SEND SAE FOR FREE CATALOGUE

<b>AVALON HILL (MILITARY)</b>									
Afrika Korps	£12.95	Squad Leader	£24.55	Title Bout	£16.45	Fire Team	£19.99	Chicago	£22.95
Air Force	£20.45	* Cross of Iron	£19.75	+ Other sports titles		World in Flames	£38.50	* Pyramidie	£16.95
Dauntless (AF mod)	£16.45	* * Creec of Doom	£20.45	<b>OTHERS - SPECIAL OFFER!</b>		Wingleader	£18.50	* Murphy	£16.95
Civilization	£24.55	* * GI Anvil Vict	£28.55	Oppression	£19.99	Air & Armour	£19.99	* Sindbad	£16.95
* * * exp set	£8.55	Storm over Amhem	£16.45	<b>VICTORY GAMES</b>		Soldiers	£15.99	* Magellan	£22.95
D-Day	£12.35	Tac Air	£21.25	Aegean Strike	£16.45	Imperium Romanum 2	£21.99	<b>WOTAN GAMES</b>	
Devils Den	£20.45	Third Reich	£20.45	Ambush (S)	£24.55	RAF	£15.99	Kingmaker (Rev)	£14.95
Empires in Arms	£28.55	Thunder at Caseno	£20.45	* Move Out Exp	£9.85	* Bloody 110th	£28.99	Sorcerer King	£14.95
Enemy In Sight	£9.85	* T P Stalingrad	£20.45	* Purple Heart	£17.95	Thunder at Crossroads	£25.99	Excalibur	£16.95
Firepower	£20.45	Up Front	£20.45	* Silver Star	£15.35	Supremacy	£28.99	* Flux	£9.95
Flat Top	£20.45	* Banzai Exp	£12.35	Battle Hymn (S)	£24.60	* Exp sets from	£8.99	* Viper	£9.95
Flight Leader	£21.25	* Desert War	£8.20	* Leathemock	£15.60	<b>SCI FI &amp; OTHERS</b>		<b>FASA GAMES</b>	
Gettysburg (Rev)	£12.35	Victory in the Pacific	£16.45	Lee v Grant	£16.45	Star Strike	£23.99	Battletech	£16.45
Hitler's War	£16.45	War & Peace	£20.45	Mosby's Raiders (S)	£14.75	* Armoured Assault	£23.99	City tech	£16.45
Knights of the Air	£28.55	<b>AH SCI-FI &amp; FANTASY</b>		NATO	£12.30	Dragon Star Rising	£17.99	Aero tech	£12.30
Longest Day	£74.95	Stellar Conquest	£20.45	Open Fire (S)	£26.35	Star Fleet Battle	£19.95	BattleForce	£20.45
Main Battle Tank	£24.55	Titan	£20.45	Pacific War	£37.35	* Fedn & Empire (Rev)	£39.95	BattleTroop	£20.45
Midway	£12.95	Wizard's Quest	£12.95	Pax Britannia	£19.75	Freedom in the Galaxy	£16.45	Succession Wars	£20.45
* Napoleon's Battle	£20.45	Magic Realm	£16.45	2nd Fleet	£24.59	Star Warriors	£13.95	Interceptor	£20.45
Naval War	£8.20	Merchant of Venice	£20.45	* 5th Fleet	£28.55	Battle for Endor	£18.99	Centurion	£20.45
Panzer Armees Afr	£16.45	Elic	£12.95	6th Fleet	£24.60	Assault on Hoth	£18.99	Circus Imperium	£14.75
Panzer Blitz	£20.45	Dark Emperor	£15.60	7th Fleet	£28.55	Sky Galleons of Mars	£19.99	Leviathan	£20.45
Panzer Leader	£20.45	Dragon Pass	£16.45	* Shell Shock	£28.55	* Temple of the Beastmen	£21.99	Star Trek Combat	£16.45
Patton's Beet (S)	£20.45	<b>AH GENERAL GAMES</b>		Tokyo Express (S)	£28.55	* Aliens	£17.50		
Platoon	£12.95	Kremlin	£16.45	Vietnam	£19.75	* * Exp set	£8.99	<b>\$ = SOLO PLAY</b>	
Raid St Nazaire (S)	£20.45	* Exp Kit	£8.55	<b>3W GAMES</b>		Last Battle	£18.95	<b>* = NEW RELEASE</b>	
ASL Rules	£31.95	* Paet Lives	£31.35	Light Division	£22.95	* Dragon Riders Pem	£17.99		
* Yankee exp	£28.55	Rail Baron	£16.45	Modern Naval Battle	£16.45	Sanctuary	£15.99		
* Beyond Valor	£32.95	Spices of the World	£18.85	Tomorrow the World	£28.55	ElfQuest	£17.99		
* Paratrooper	£14.75	* Tycoon	£16.45	Battle Cry	£16.95	* Lone Wolf & Cub	£17.99		
* Partisan	£14.75	TV Wars	£19.75	<b>OTHER MILITARY GAMES</b>		Buck Rogers	£24.95		
* West Alamein	£37.35	Playboy TM Game	£20.45	* A House Divided	£17.99	Dragonlance	£24.95		
* Hollow Legions	£20.45	Nightmare on Elm St	£20.45	* Blue Max	£18.99	<b>GAMES WORKSHOP</b>			
* Last Hurrah	£14.75	Acquire	£20.45	Harpoon	£15.99	Advanced HeroQuest	£19.95		
* * Red Bannadee	£20.45	* Auction	£14.75	Air Superiority	£18.99	Space Marines	£19.95		
* Streets of Fire	£24.55	* Blind Justice	£20.45	Air Strike	£18.99	Space Hulk	£19.95		
* Hedgerow Hell	£24.55	Buineess Strategy	£16.45	* Fire in the East	£49.99	Dark Future	£19.95		
Russian Front	£20.45	1830	£20.45	The Urals	£19.99	Blood Bowl	£19.95		
* Siege of Jerusalem	£28.55	<b>AH SPORTS GAMES</b>		Junta	£15.99	<b>FLYING TURTLE</b>			
1776	£20.45	Statis Pro Baseball	£28.55	Air Cav	£14.99	Kalahen	£22.95		
B17	£16.45	Statis Pro Basketball	£21.25	Against the Reich	£19.99	Shark	£16.95		
		Statis Pro Football	£28.55	Desert Steel	£23.99	* Restaurant	£16.95		

ALSO FULL RANGE OF  
ROLE-PLAYING GAMES.

☎ 0742 476965

FOR FURTHER DETAILS AND  
CREDIT CARD ORDERS FOR  
SAME DAY SERVICE.  
ADD £1 P&P UNDER £12,  
OVER £12 P&P FREE.





# SNIPER

## A doctor writes

More news from the remarkable Dr Osei Tutu Ageyman – Duah, DCS, AMD, DCu, etc, whose existence was first noted in this column in issue #13. The latest notice from the Doc is marked 'For Favour of Review', and informs us that 'The Otad Brothers have pleasure in sending the accompanying work for review'. Unfortunately, the 'accompanying work' consists of nothing more than a photograph. I can only conclude that either he has mistaken this magazine for *Amateur Photographer*, or he is a hoaxer after my own heart.

## Observed but not seen

Those of you familiar with the Sunday sprawl known as *The Observer*, will no doubt have observed that the colour supplement has a regular feature called 'The Games Page' edited by one Anthony Ellis. Nothing unusual about that. What is strange though, is that The Games Page contains very little about games. There's a crossword (yawn), a chess problem (zzzzz), and a column about collecting everything under the sun except games. Even stranger is that in Section 5, the part of the sprawl that until recently was available to those living in the London area (it has now folded), a Mr Patrick Humphries started reviewing games (and not a bad job he made of it too). Ever anxious to resolve such important anomalies, I wrote to Mr Ellis and requested an explanation. To my great surprise, a reply followed almost immediately. Mr Ellis points out that collecting is a game in itself: 'It is played for pleasure or personal satisfaction; it is to some extent competitive; it has a discipline and a corpus of background literature available for self-improvement,' he claims. Great. But where's the board?

## Future Games

Our resident wag John Harrington advises me of some of the games we can look forward to in the nineties: **Revolution** – a parlour game where all you have to do is pick the next country to overthrow its government. This game can last up to two days before a winner is found. **Save the Resident** is a new game from the UK's Leading Authority on Board

Games, which sees Jock Jiffy clambering aboard the anti-Poll Tax bandwagon. **Eleven Stokers & No Driver** is another addition to the growing pantheon of railway games and comes with a recommendation from ash faced Bobby Robson.

Wargames have taken a bit of a blow from the recent events in Eastern Europe and this is reflected in Avalon Hill's next release **Red Squall Rising**, which features the might of NATO against Albania. The war of the waves is reflected in **Harpoon II**, a detailed simulation of the struggle between the plucky Japanese whaling fleets and the world's most vicious and largest mammals (but not for much longer). **The Blue & The Grey** is not, as you might expect, an American Civil War game, but a simulation based on the future of British satellite television, while **Hitler's Bunker** postulates that the Führer was really a 2 handicap golfer. From the UK comes **Turning Point Brighton** – a race game involving greed and corruption, as players strive to become the leader of a famous political party.

## Prompt retreat

After a succession of computer virus scares British Telecom, and no doubt many other companies as well, issued an internal memo forbidding staff to play games on company hardware upon peril of dismissal. Ever vigilant on the subject of lost sales, the software industry – in the shape of Electronic Arts – have come up with a cute solution. In EA's **688 Attack Sub**, the manual advises: 'If you see your boss coming while playing this game, simply hit the F10 key and the screen will revert to a bogus DOS prompt, making it look as though you're doing something really important. When he's gone, hit the same key to return to the vital task at hand'. So next time you want to check your telephone bill and are told that the computer is 'down', permit yourself a wry smile.

## Bringing home the Baycon

The annual Baycon convention took place over the Easter weekend in the Devon village of Kennford. The highlight of this event is the *Victor Ludorum* tour-

nament – a sort of unofficial British boardgames championship. Following the disgraceful performances last year by contributors to this magazine, it's pleasing to be able to report that top ten places this year resembled a *Games International* mafia list.

Out of sixty contestants, strategy specialist Steve Jones was runner up, Phil Murphy notched up 6th place (don't ask me how), while newcomer Jonathan Turner stormed in at 8th. Even Mark Green managed to finish 11th. The event was won by Sue McQuisten, following on where Elisabeth Kodys left off in Essen. But what, you ask, of our great leader? Was his result *that* embarrassing? Not so. He managed to come 7th despite having to be whisked off to hospital after being attacked by a mystery virus. This event led to some gallows humour upon his return, culminating in the Swami's (*see GI passim*) classic remark: 'I preferred you when you were dead'. Deprived of the opportunity to bemoan his fate in games, the clapped out old anarchist took to lamenting the state of the NHS, whose treatment had not pleased him. Expect an article on the subject very shortly.

## Greek pith

Wasn't it Plato who once said: 'A society can be judged from the games it plays'? It wasn't? How awkward. But no matter. We're not going to let a minor matter of attribution get in the way of this next item. Accepting the logic of Plato's (or one of his pals) homily, what sort of society does Britain come across as, or indeed, other European countries?

With the collapse of the Eastern Bloc (yawn), now seems an appropriate time to answer this important question, in the calm and objective manner for which this magazine is famed.

Perhaps no other game sums up the rock bottom morality of Thatcherism better than Paul Lamond's **How To Be A Complete Bastard**. Seldom has such a (*this article has been censored under the Prevention of Philosophical Propaganda Act – Ed*).



**QUORUM Game Development Services**  
 Tower Road, South Lowestoft Industrial Estate,  
 Lowestoft, Suffolk NR33 7NE  
 Telephone (0502) 518625 Fax (0502) 514790

## LAUNCH YOUR OWN BOARD GAME!

If sending game or sketch which you require returned, please enclose postage.

For further information please phone or write.  
 We welcome callers who make an appointment.



This comprehensive and unique service is offered by one of the UK's leading games manufacturers. We offer high quality games at a low cost, and can also provide a whole range of support services. YOUR game is supplied with the company name or designer label of your choice.

**INDIVIDUALS** - a chance to invent and market your own hit game.

**COMPANIES** - a sales promotion concept that not only advertises you, but sells itself too!

**ASSOCIATIONS, CLUBS & CHARITIES** - an excellent means of communication amongst members and between you and the world at large. A great idea for gifts and fund-raising.

**EXISTING GAMES FIRMS** - at last (!) a cheap, single source supplier.

If you have an idea or theme for a game which you are interested to develop further, we can offer Playtesting and Marketing appraisals, give a free quote for Artwork and Manufacturing and can even assist with aspects of Invention and Design.

Other facilities available for a very reasonable charge include Prototyping, Copyright and Trademark advice, Market research, Press and Publicity, Packaging, Shrinkwrapping and Storage.

**MIX'N'MATCH PACKAGE DEALS** - Quorum GDS are able to keep prices low by standardisation of print sizes, which allow us to pass on bulk material purchasing benefits. By working with our format sizes there is less re-tooling, and so production schedules are reduced and your game can be turned around more quickly. Furthermore, you are ensured that the game-board, box, and card sizes match, giving a co-ordinated presentation. Quorum GDS can produce games to specified custom sizes, and we can quote for any type or quantity of production.

**PIECES** - where possible we will source standard pieces and dice for your game, to minimise cost. If custom patternmaking and casting is required, we may be able to assist. As well as plastics and resins, we also have experience of working in metal.

**WOODEN GAMES** - we are now pleased to have factory facilities for production of games boards etc.

**COMPUTER GAMES** - we are happy to consider any computer to boardgame or boardgame to computer conversion.



## Gencon gen

'Play in hundreds of role-playing adventures' ... 'Test your military strategies' ... 'Hundreds of tournaments and events' ... 'A vast array of displays, seminars and demonstrations, presented by major game manufacturers, publishers and retailers'.

Sounds like a gamer's dream, right? Wrong. For this is no dream. This is European 90 Gencon Games Fair. This momentous event will take place over the weekend 30th November - 2nd December at Pontin's Holiday Centre, Camber Sands, Nr Rye, Sussex. This will be a residential con with an inclusive price of £39.95 per person for the duration.

For bookings and more information contact: European Gen Con Booking Office, TSR Ltd, 120 Church End, Cherry Hinton, Cambridge, CB1 3LB.

## InterTEAM

From Gencon to Germany for another tournament; the annual InterTEAM competition where foreign players get paid to play (travelling expenses, as the organisers would have it). The German teams have to fight it out in a national preliminary tournament to qualify. Foreign teams are luckier, as a number of places are specially reserved for those resident outside the republic. Four teams are invited to attend from the UK and two of these places have already been taken by Team GI and last years winners, Bloodstock. Mathematicians amongst you will have worked out that this leaves two places open. From what we understand, remaining places will be on a first come first served basis. The four games which will feature in the competition have not yet been decided, though contenders are **Römer**, **Adel Verpflichtet**, **Holiday**, **Cash** (a definite), and **Robin Hood**. For entry details contact: Peter Gehrman, D-4690 Heme 1, Bochumer Str 81, Germany.

## Tenuous connection

'Baltic challenge to communism'. 'Last hardline Czechoslovak to quit'. 'East Germany's Communists to speed elections'. At first sight these headlines do not appear to have any obvious link to railways. Not so, according to Mayfair Games, because their new release, **Euro-rails**, is 'the new game that enables you to link the cities headlining today's newspapers'. Gee! There's Budapest! Who'd have thought it was in Hungary? **Euro-rails** is the latest addition to the **Empire**

# NEWS

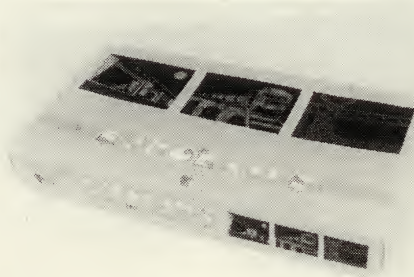
**Builder/British Rails** series of railway games wherein players have to build track, deliver goods, and now learn about the cities in today's headlines. Full review shortly.

## Avalon Hill

The Avalon Hill Game Company recently announced their bestseller list for the period April 1988 to April 1989. Top of the pops is **Statis Pro Baseball** closely followed by its cousin **Statis Pro Football**. Top selling wargame was **Tac Air**, but those who see the company as primarily wargame orientated will be in for something of a shock: **Kremlin** comes in at number 4, **Diplomacy** at 6, and **Civilization**, **Acquire**, and **Past Lives** at 9, 10, and 11 respectively. Their all time bestseller list shows little change with **Outdoor Survival** still heading the heap. Indeed, the top seven places remain unchanged. The only newcomer is **Battle of the Bulge** which creeps in at 18. **Acquire** and **Diplomacy** both maintain their respective positions at 12 and 13. Qualification for the all time bestseller chart is 125 000 minimum sales.

## Survival Guide

And now a timely release from GDW; **Survivors' Guide To The United Kingdom** is the latest **Twilight 2000** module. The **Survivors' Guide** describes a 'country on the mend, desperately trying to restore order to a people who have had almost every semblance of government shattered by global warfare'. And the Poll Tax. 'H M Government controls only a portion of the country; the rest consists of an intricate tapestry of independent cities, petty dictatorships and broad bands of territory ruled only by brigands and marauders'. And Tories. Can you afford not to buy this?



**Euro-rails: Station to Station**

## Re enter the Dragon

Remember all those great looking games in *Dragon* magazine that you wanted to play but couldn't be bothered to cut the counters out? TSR have solved the problem for you by publishing six of the best in one bargain package. For only £12.95 you get **The Baton Races of Yaz**, **File 13**, **Kings Cable**, **Search for the Emperor's Treasure**, **Ringside**, and **Food Fight**.

All the games come with brand new components. Full review next issue.

## Live from Basildon

The Adventurers Guild was formed in 1988 to encourage and promote Live Action Roleplay. Amongst other things, The Guild is currently looking to organise a convention either in Southern England or Northern France. Anyone interested in joining, or seeking information about this unusual hobby should contact: The Adventurers Guild, 53 Nelson Rd, Barstable, Basildon, Essex, SS14 5QQ. ☐

## NEXT ISSUE

**Wall Street** - we take stock of the simulations.

**Harpoon strategy** - a guided tour of missiles and mayhem.

## REVIEWS:

**Adel Verpflichtet**, **Murphy**, **March Madness**, **Best of Dragon Games**, **Cover Up**

## SOFTWARE:

**Sorcerian**, **Action Stations**, **Conquests of Camelot**, **Frontline**, **Nuclear War**, **Ultima VI**, **Railroad Tycoon**, **Wolfpack** and **Gravity**.

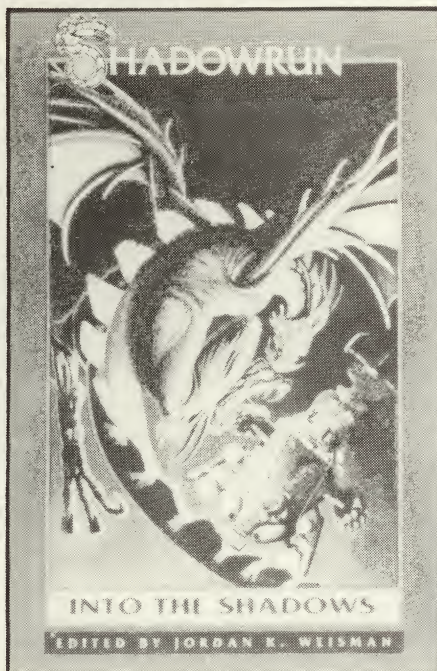
**PLUS ALL THE USUAL NEWS, VIEWS AND COCK-UPS**



PRINCIPAL UK DISTRIBUTORS FOR

# FASA

CORPORATION



NEW · NEW · NEW · NEW · NEW · NEW · NEW

## INTO THE SHADOWS . . . A SHADOWRUN ANTHOLOGY

The blending of technology and human flesh began in the late 20th century. Interfacing the human mind with computers followed quickly. Then came the Awakening. A five-thousand-year null in the flow of certain energies subsided, and magic returned to the world. Elves, Trolls, and Orks assumed their true form, throwing off their human guise. Dragons awoke from their long sleep and re-emerged into the world.

Welcome to the world of **SHADOWRUN** . . . where technology and magic co-exist. A world filled with only two types of people – the quick and the dead.

Your hosts on this run through the shadows are: Ken St. Andre, Robert Charrette, Elizabeth T. Danforth, Tom Dowd, Paul R. Hume, Lorelei Shannon, Nyx Smith and Michael A. Stackpole.

In this braided anthology, a mid-level executive makes his bid for the big time, and when superiors stand in his way, assassination and blackmail are the order of the day. Sorcerers, Yakuza, Street Samurai, The Ancients--an Elven biker gang--and the hopelessness of this dark future are the backdrop of this journey **INTO THE SHADOWS**.

FROM GOOD GAMES SHOPS EVERYWHERE

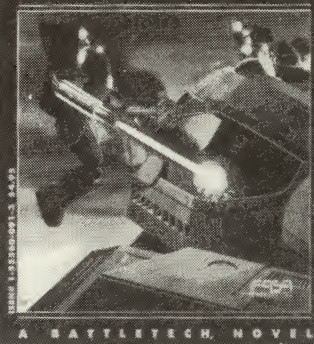
# chart

TELEPHONE: RUSTINGTON (0903) 773170  
CHART HOUSE · STATION ROAD · EAST PRESTON  
LITTLEHAMPTON · WEST SUSSEX · BN16 3AG · UK

MICHAEL A. STACKPOLE

## LETHAL HERITAGE

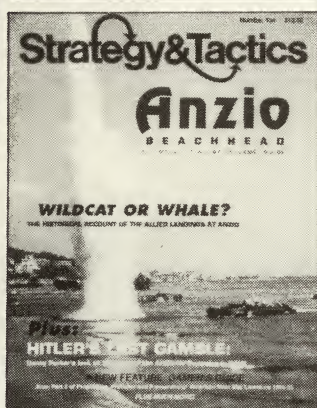
BLOOD OF KIRSKEY • VOLUME ONE



## LETHAL HERITAGE . . . A BATTLETECH NOVEL

Refugees stream into Kurita space from the Periphery, fleeing from an unknown invading force – and the next target seems to be somewhere in the Inner Sphere. Who are these marauders . . . what do they want . . . Better yet, can they be stopped?

### Subscribe Now!



**STRATEGY & TACTICS** is a military history magazine that has a complete board wargame in every issue. A typical game consists of a large terrain map; up to 200 die-cut counters, and a rules booklet. The magazine has a major article, usually on the featured game topic, game reviews, variants and hobby news. **S&T** is published 8 times a year with many past issues still in print and readily available.

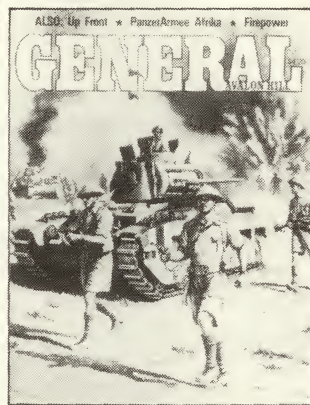
No. 134, the latest issue, features **Anzio Beachhead**, an operational-level WW2 simulation game.

Subscription – £56.70 for 6 Issues

# Strategy & Tactics

# GENERAL

★ AVALON HILL



The Avalon Hill Game Company's **GENERAL** is dedicated to the presentation of authoritative articles on the strategy, tactics, and variation of their games. Historical articles are included only inasmuch as they provide useful background information on current AH titles. Most issues include additional scenarios for AH games with ASL being prominently featured.

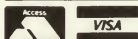
Volume 25, Number 6 is the most recent issue, and is largely devoted to AH's West of Alamein.

Subscription – £21.90 for 6 Issues

• PLEASE SEND S.A.E. FOR OUR UP-TO-DATE MAGAZINE LISTS

PLEASE COMMENCE MY SUBSCRIPTION TO:

- ☐ **STRATEGY & TACTICS** from No. . . . . @ £56.70 for 6 issues  
☐ **GENERAL** from Volume . . . . . No. . . . . @ £21.90 for 6 issues

CHEQUE/POSTAL  
ORDER NO.CHARGE MY ACCESS/  
MASTERCARD OR VISACREDIT  
CARD  
NO.

CREDIT CARD EXPIRY DATE

Name

Address

Postcode

Telephone

Date

Signature

To: **chart** · CHART HOUSE · STATION ROAD · EAST PRESTON · LITTLEHAMPTON · WEST SUSSEX · BN16 3AG · UK



## REVIEWS

## W A R | G A M E S

# GAME OF THE MONTH

## THEIR FINEST HOUR

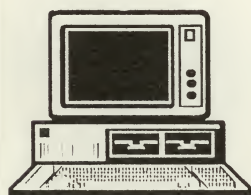
DESIGNED BY  
LAWRENCE HOLLAND

PUBLISHED BY  
LUCASFILM GAMES

PRICE £29.99

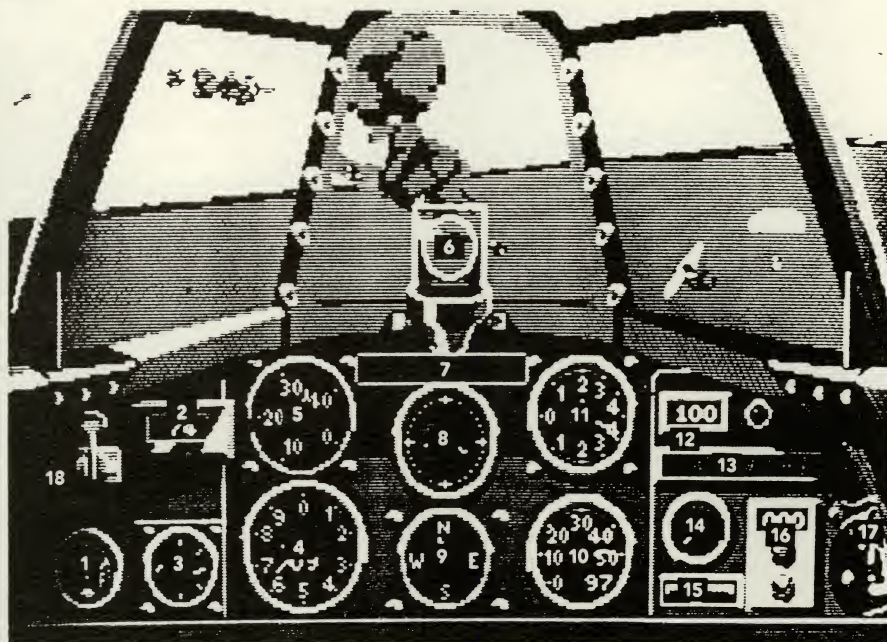
GAME PLAY: 10

GRAPHICS: 9



PC, ST and  
Amiga. Re-  
viewed on the  
PC.

So, Lucasfilms. From *Star Wars* to sky wars. Back to the future one is tempted to say. For while the subject matter of this game is not exactly new, the treatment represents a new, er, high, in gaming technology. This latest addition to their illustrious catalogue is a simulation of The Battle of Britain, no less. Those glory days of handlebar moustaches, brief encounters, and stiff upper Spitfires. The packaging of this game is as handsome as



- |                               |                               |
|-------------------------------|-------------------------------|
| 1. Fuel Gauge                 | 11. Climb/Dive Indicator      |
| 2. Ammunition Round Indicator | 12. Replay Camera Indicator   |
| 3. Pitch Indicator            | 13. Nameplate                 |
| 4. Altimeter                  | 14. Engine Damage Indicator   |
| 5. Airspeed Indicator         | 15. Airframe Damage Indicator |
| 6. Gunsight                   | 16. Radio                     |
| 7. View Indicator             | 17. Landing Gear Lever        |
| 8. Banking Indicator          | 18. Flaps Lever               |
| 9. Compass                    |                               |
| 10. RPM Indicator             |                               |

the planes, and shows an admirable respect for the customer. The book (it's not just a manual) that accompanies it sets standards that others will have to be judged against. Clocking in at 200 pages, you get a detailed history of the battle for the skies that would put to shame many history books, replete with photographs and illustrations of the planes involved, two coloured battle maps, flight tactics, and play instructions. This game had practically got a 10 even before I booted up!

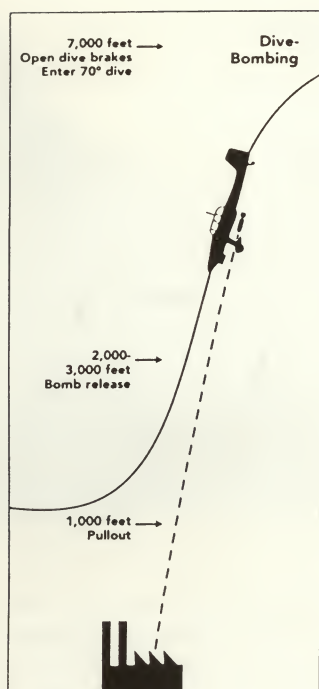
## BOMB AND JERRY

The first thing you should do as a budding Biggles is to swallow your pride and go on a training mission. The initial (and dreadful) results will not go on your combat record, for one thing. Once you've got the hang of shooting Jerry, you can opt for a real combat mission. The beauty of these is that they are all based on real events. For example, the first mission

takes place over the Solent as Jerry steams in to try to wipe out the Spitfire factory near Southampton – an event which actually occurred on August 10, 1940. For this particular mission you can choose to pilot a Spitfire or a Hurricane, assuming you are a RAF type. In the campaign game you can choose bombers. If you elect to play Jerry you can choose between ME 109s, or bombers such as Stuka Dive Bombers, Junkers 88, Dornier 17, and Heinkel III's depending on scenario.

At the outset, you should create a crew roster using the facility provided. This is simply a question of typing in the names of your friends/football team, and allocating them to a particular plane. Once such a database is established it is updated after each mission so you can see how your pals get on. Fun as this is, it is there for a more serious purpose: in the campaign game you can assign your 'aces' to tasks in which they have already shown





expertise. Thus if 'Gypsy Phil' has proved himself to be crack shot, you should assign him as your wingman on any fighter intercept missions. You can also modify missions, but once this is done they won't count on your combat record. This presents a good way of practising while not blotting your copybook.

### THX 1942

Okay, you're saying, but doesn't this all boil down to the fact that the game is simply a sophisticated shoot 'em up/flight sim? This was pretty much my feeling about Lucasfilms' previous effort **Battlehawks 1942**. But this game really is 'their finest hour'. To succeed you'll need to grasp strategy, as well as the joystick. This is especially apparent in the campaign game where you'll have to organise your aircraft into flight groups, and give them orders. Once you've created a flight group, you must create a flight plan for it. This is done by designat-

ing a series of 'way points'. Your flight plan typically will include a starting point, four rendezvous points, and finally your home base for landing.

After returning from your mission (in the campaign game), you'll go to the Campaign Results screen to see how your sortie affected the big picture. You'll see the total air strength remaining for both sides, plus the percentage of available RAF pilots, planes, and airfields. The fluctuation of these figures will give you an indication of how the battle is going. Your own performance will determine the success or failure of the entire mission, as the computer (which controls the other planes) averages out the results.

If you wish to review your own contribution, you'll be pleased to learn that your plane is equipped with an on board camera. Pressing 'C' toggles the machine on and off. Film is limited so you have to use this facility sparingly. And yes, there's even a film counter to let you know how much film you have left. Viewing controls function like that of a standard VCR; rewind, fast forward, and play. As well as watching yourself in this home movie, you also get all the stats - altitude, rate of climb, ammo, etc. You can even view from different perspectives: cockpit, eye-in-the-sky (from which you can also pan), and chase (displays film from behind your aircraft). And finally, for posterity, you can name your movie and save it (I bet that was George's idea).

### HURRICANE RAFFITI

Despite the graphics being 'state of the art', they simply show just how far behind the art is from the rest of the technology on display here. The cockpits are superbly done though, and faithfully recreate the planes of the period. Likewise the

map graphics. My only reservation is the planes themselves which, at a distance, bear an uncomfortably close resemblance to seagulls. In retrospect, I guess that's how they must have looked to the pilots, however, given the speed at which games technology is progressing, don't be too surprised if there are Hurricane holograms hurtling round your living room next year.

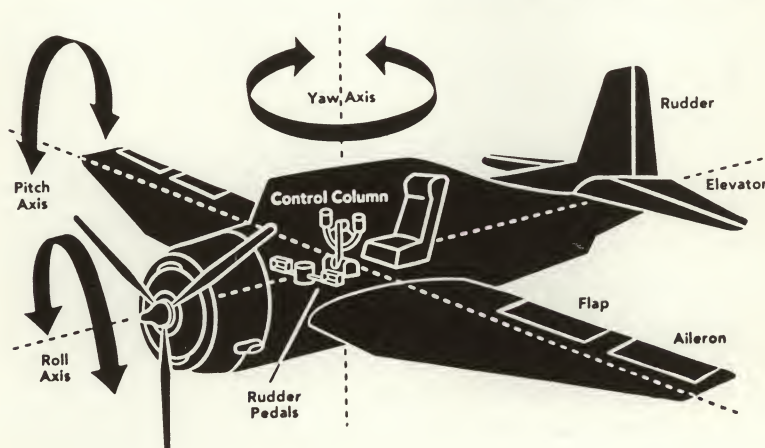
All three interfaces are possible, but unfortunately not all at once. Like the real thing, the joystick is best for flying, but is a mite too sensitive for command func-



tions. The mouse has the opposite problem. The game supports Ad Lib sound boards which I'd highly recommend, otherwise your Spitfire sounds more like a Skoda.

By now, you should have got the impression that this is the sort of game that's got everything including an on board kitchen sink. So what else could Lucasfilms throw in except Obi-Wan Kenobi himself? Ah! but we haven't mentioned the Mission Builder yet, have we? You probably know what I'm going to say next. That's right. This enables you to do EVERYTHING. Just in case the 100 missions that come with the game aren't enough, you can create your own battle scenarios, customise your mission, plan your flight path, plane types, number of planes, formation, reinforcements, make a cuppa, and then save the lot. Phew!

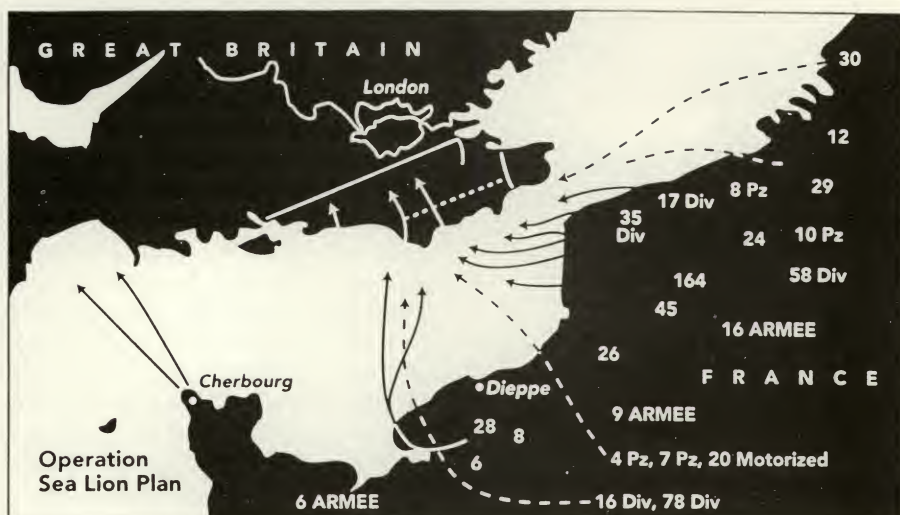
With games like this and the 100 hour **Second Front**, you wonder if the American software houses aren't in danger of putting themselves out of business. What





we're seeing here is the inverse of planned obsolescence. This phenomenal game will last for the foreseeable future, but how does one get time to play all these treasures, even when you do it for a living? Whatever the answer, someone out there is buying them. And buying lots of them. How else can the Americans now talk of \$1m development budgets for games? Don't even bother figuring it out. Just be grateful that though we live in a world of junk (to paraphrase Kubrick), there's room for such an outstanding production as this.

*Brian Walker*



## RED BARRICADES

DESIGNED BY  
**CHARLES KIBLER**

PUBLISHED BY  
**AVALON HILL**

PRICE £20.85

RATING: 9

**Red Barricades** is the latest in the long succession of add-on modules for Avalon Hill's popular **Advanced Squad Leader** (ASL) system. The task of reviewing this game is made easier by the nature of the market; you are either an ASL player or you aren't. If you aren't, this game will offer nothing at all unless you buy about ninety pounds' worth of ASL system beforehand. So, it's pretty cut and dried as to which group this review is aimed at.

### HISTORICAL SCENARIO

**Red Barricades** continues the formula for the ASL modules but there are some key differences this time round, basically because it claims to be the first truly historical scenario in the series. The box is slightly larger than normal but still carries the usual stirring George Parrish artwork. The maps are where the first major change is noticeable. Gone are the familiar board mounted, numbered geomorphs. They are replaced by thick paper jobs with oversized 1" hexes to accommodate the high counter density. There are two sections to the map and they cover a substantial 45" x 31", so a large table is essential and a perspex overlay would help matters.

The reason for the change is that **Red Barricades** represents, to scale, an actual area of Stalingrad down to the last pile of

debris. The terrain depicted centres around the massive, eponymous ordnance factory and its surrounding buildings. The artwork is up to the usual high standard of ASL boards but this time there are the added treats of long, straight roads offering tempting fire lanes and plenty of debris, bunkers, storage tanks and other new features.

The rest of the components are standard fare and include nearly five hundred new counters, section O of the ASL rule book and seven new scenarios. The latter are the familiar, small-scale encounters that

use sections of the large maps, but the real meat of **Red Barricades** lies in the campaign games. These are included in the new rules section and cover three phases of the battle to take the factory, each spanning several days. Depending on whether there is any offensive action, each day is represented by a scenario so you can expect these campaigns to go on for some time.

Where **Red Barricades** scores over earlier ASL modules is in linking these scenarios together with rules for weather, replacements, front lines and, importan-







tly, reinforcements which appear in the overnight 'Refit' phase. This is simply a consolidation process by which all remaining battles are concluded, wounded leaders are evacuated and the front lines are redrawn. This produces the start positions for the next scenario but because of ability to purchase reinforcements, there could now be a tank company where yesterday there was a hole in the line.

Basically, each day's battle requires much thought over conservation of troop strength. No longer is the scenario a one-off – there is another battle tomorrow and suicide attacks or last-man stands have repercussions beyond the turn marker. This is an interesting development and does add a new, much needed dimension to the game.

## MOLOTOV LAUNCHERS

The new rules also cover all sorts of flavoursome, but rather esoteric, stuff like fortified buildings, cellars, anti-tank ditches, Molotov launchers (this concept seems distinctly dodgy) and special rules for fighting in factories. Needless to say, you need to be a fan of street fighting to get the best from this one. As with **Squad Leader** before it, the ASL rules are now

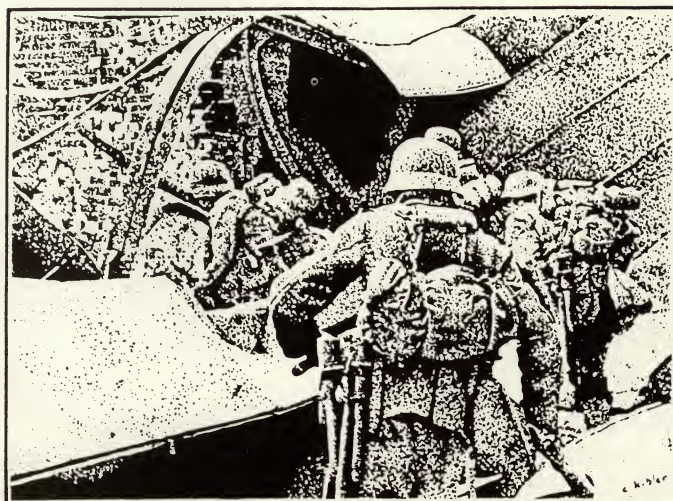
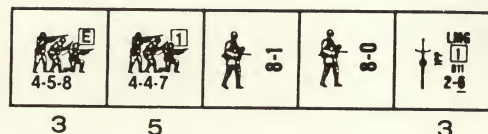
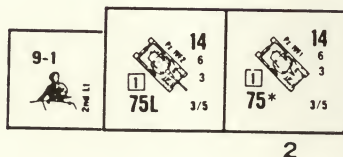
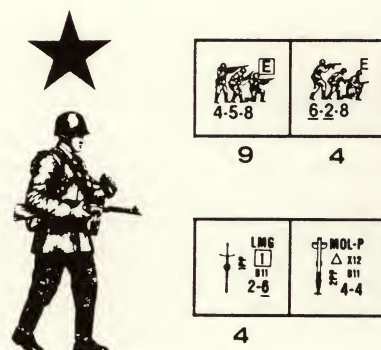
growing module by module to almost ridiculous lengths. One hopes that the players of the system take the intelligent approach and use these odd rules only as specifically required by the scenario. Otherwise, it gets to the situation where it is hard to shoot at the enemy because he is using hidden sewer movement, covered by smoke and fire from his kindling rolls and he hits you with fanatical Molotov launchers before you get a chance to duck.

In terms of value for money, I would have thought that from a component angle **Red Barricades** is a little on the expensive side. The box feels decidedly light for a game costing over £20 and the luxury of board mounting is unavoidably lost due to the exceptional size of the maps. Compared to the smaller modules such as **Hollow Legions** and **Partisan**, it appears a poor deal, but the balancing item is the well-handled campaign game. Additionally, the series does continue to offer exceptional play value – there are many hours of gaming in **Red Barricades** – so the 'bangs per buck' is of an order that most designers would dream of. All this is academic anyway as the hardened ASL player thinks nothing of buying the next eagerly awaited module, whatever the

cost. An inelastic market for sure, but is it a shrinking one?

In many ways, **Red Barricades** is simply more of the same. It again offers fresh, high quality maps, counters and scenarios to the seemingly insatiable ASL players. The saving grace is that it covers one of the most popular battles of the Second World War and offers the linked scenario campaign system that will appeal to many players, especially those who have already cobbled their own campaign rules together. There is not much more to say that hasn't already been trotted out. The system remains one that you will either love or find excessively onerous, the components are top notch and the scenarios continue to offer interesting and balanced play. For non-ASL players this one won't be on the purchase list. For the fans, it's a must buy.

Mike Siggins





## STRATEGY SEMINAR

# *The* SIEGE *of* JERUSALEM

## Religious nut Mark Green scales the walls

*This article will concentrate on the Gallus Assault scenario as this microcosm of the Campaign game covers all but the broadest strategic issues.*

### DEFENDING THE HOLY CITY

As the commander of the Jewish forces defending Jerusalem you are going to have a tough job against the professionals of the Roman army. Your forces are going to take heavy casualties, soak up lots of pressure and still get driven out of areas of the Holy City. Your job is to play for time, stall the Roman attack, inflict casualties and hope to wear down the Roman will to win so that outside influences force them to give up.

In your favour are the defences of the city; the walls, forts and bastions that dominate the area. While you hold the Romans outside each area of the city, your forces have a huge advantage. The key to a successful defence is to defend the line of the walls and prevent entrance into the city. There are not enough defenders to man every inch of wall, and anyway such positions are vulnerable to missile fire and assault. So this boils down to defending forts and bastions, because they are stronger against missile and melee attack, and can stack more units. More importantly, the key feature is that their stairs are the *only* way into the city until Romans take a gate or breach the wall.

The slopes of the Kidron valley and facing the walls between Psephinus Tower and Yafo gate will slow any Roman assault. These walls need minimum defence so

place one militia in each fort or bastion. The main length of the North wall is the Romans' choice target. The best strategy is to stack two units in each fort or bastion along the main North wall, plus a cauldron extra in each of the more vulnerable points. There are not enough units to be strong everywhere, so you must be selective. Try to position better troops in the bastions and perhaps keep the militia for the stronger forts. Guard the positions that can be attacked from three hexes as the Roman will be tempted to concentrate all three of his towers here. One ploy is to make the most expendable bastion very weak in order to virtually force the Romans to attack here!

It will not be possible to stop the Romans climbing onto walls, but this is a minor worry. Your missile troops can shoot them off walls but avoid advancing onto the walls yourself unless you have militia to sacrifice; being on the walls is too exposed. When the Romans are committed to their attack you must then reinforce with good quality troops while militia are moved to a backwater. Cycle fresh troops through while disrupted units retire for R&R. Once the Roman has committed his siege engines it is difficult for him to shift axis of attack. Missile troops should have a field day against troops milling around at the base of the wall. While you hold the forts and bastions the Romans cannot get down into



the city. A stalled Roman attack may allow you to cause significant casualties.

When a Fort or bastion eventually falls you must block the exits from the stairways. Here you will have problems because an astute Roman will have missile troops on the walls shooting down into the city. This must be endured and made up for by your own missile troops on either side of the breach. This may be one of the few occasions when a sortie from strong positions is worth trying, in an attack along the walls to close the breach.

Once the Romans start pushing into the city things are going to get worse. The breach will get widened as the Romans attack Forts/Bastions further along the



wall, attacking from inside and outside the city as well as along the top of the wall. The area to defend will expand as Romans start to take built-up hexes. Casualties have thinned your forces although reinforcements will make up for some of this. The only bright spot is the Roman advance will be entering the built-up areas where they lose a lot of their effectiveness. Now it is merely a question of time; can you prevent the Romans achieving their victory conditions before the tenth turn.

## ASSAULTING THE WALLS

While the Judaeans are daunted by the might of the legions, the Romans' biggest problem is the strength of the city's defences. Divided into seven main areas, each with its own walls, fortresses and bastions, Jerusalem will be a tough nut to crack. Looking at the Gallus Assault scenario gives a guide to the techniques of a successful assault.

One Roman legion has the task of taking the North wall against elements of three factions, with reinforcements waiting to come in on turn 4. It is my view that only a swift violent assault will bring Roman victory; it is no use manoeuvring for position or trying to soften up the defences with artillery fire.

The walls are the toughest obstacle, not the Judaeans; once past them it is easy sailing. The forts and walls shelter the enemy and block or slow Roman movement. As with all questions of attack and defence, attacker has the advantage when he holds the initiative, moves swiftly and forcefully. Defence has the advantage if movement slows and the battle is sluggish out.

The opening set-up and first two turns will probably decide how the game will go. A swift attack pressed home violently should gain a significant breach in the defences which will allow the Romans to pour into the city.

Select the area of attack. The Kidron Valley and the wall between Yafo gate and Psephinus Gate are ruled out by the terrain; it would take several turns to haul the siege towers up to the wall. Thus the attack has to be in the open Northern plain. Attack the weakest point, where one fort or bastion is weakly held. Your opponent isn't an idiot but it is impossible for the Judaeans to be strong everywhere. The Judaeans set up first so you can pick your spot.

The opening shots will be from the Roman artillery, which should be sited so as to hit the bastion you hope to capture

first. The ballista, onager and four catapults have 15 points of missile fire at a range of 5-6 hexes and 12 are enough to give a 50% chance of a disruption in a bastion, higher if a militia is adding its dubious morale to the defence. In this case you have 33% chance of a DD result, disrupting two units or eliminating one.

The Romans move to the attack rolling forward the siege towers with a veteran line unit riding on top of each. Gallus should also ride a tower in the key attack. Two towers should move up against the main target while the third moves against a nearby bastion. The ram should be rolled up against the wall between the two assault points.

The walls should be escalated by light troops. The fast foederati can gain the walls either side of the bastions to aid the attack and nullify the -1 drm bastions normally enjoy against exterior assaults. At other spots there is no need to get onto the walls in the movement phase, as escalating units may advance into an adjacent vacant wall hex after the combat phase.

It is worth escalating a little way to either side of the main assault zone to block movement of reinforcing Judaeans along the walls. They then have to take the long route off the walls and through the town. These blocking units may not last long but their sacrifice may prove valuable.

The key attack is off the two towers. Two veteran line units plus Gallus are worth 36 attack factors and are probably facing a regular Judaeans worth 5 factors, doubled in the bastion. With the +1 drm for Gallus the Roman is guaranteed to capture the hex. Alternatively, against a Judaeans regular and disrupted militia the Roman has a 50% chance of capturing the bastion.

Elsewhere it is going to be difficult to make progress, unless you strike lucky with a continuous combat result. This allows you several attacks in one turn. But you should keep the pressure on and make your dispositions ready for the next turn. Move missile troops towards the wall, as you fire first in Judaeans fire phase. Regular troops should be positioned ready to escalate the walls next turn. You may have considered moving the artillery to better sites.

The zone of attack can present you with further opportunities. If attacking in the area of Mount Scopus, it may be worth sending a cohort and several Velitae down the Kidron valley to escalate against weakly held sections of the wall. The Judaeans may not be able to cover

this area if the main attack is fixing their reserves.

Firm pressure is required even if you failed to take the bastion needed on the first turn. Renew the attacks with heavy infantry ready to scale the ladders so that bastions are attacked from several directions. On the second turn you should be assaulting at least three bastions with troops ready to exploit other opportunities that may arise.

The missile fire of light troops and artillery should be enough to keep the Judaeans disrupted and minimise Roman casualties. Move artillery to better sites as the situation changes.

When the first bastion or fort is captured you need to take another, and another - three being required for a comfortable width of assault. But the first is the hardest. After that you can feed heavy infantry down into the city via the stairs to widen your breakthrough.

The ram just has to plod along knocking bricks out of the wall. One hex break is useful but two adjacent are needed to get your cavalry into the city. This is a sign things are going well, if Roman cavalry are riding down the Judaeans inside the city. Cover flanks against spoiling attacks from raiding units. It would be easy for Judaeans to sortie from the Women's Gate to wreck artillery or siege towers.

Testudo are useful for sheltering missile troops close to the wall but it is a mistake to have too many of them. They are slow and take time to form or disband. It is worth moving a testudo under the walls at points where they will draw mandatory missile fire which would otherwise be directed against more important targets. Another time they prove useful is in forcing a breach and advancing in open areas inside the city. But having too many testudo is one of the commonest Roman mistakes; resulting in a lack of units available for the key issue of winning the game.

The Romans win by taking built-up hexes inside a city area. Rapid attack with maximum force, followed by swift exploitation, should provide victory before the Judaeans have time to wear you down in prolonged static warfare. **GI**

*Thanks are due to Martin Croft and Jonathan Turner for help in many playing sessions.*

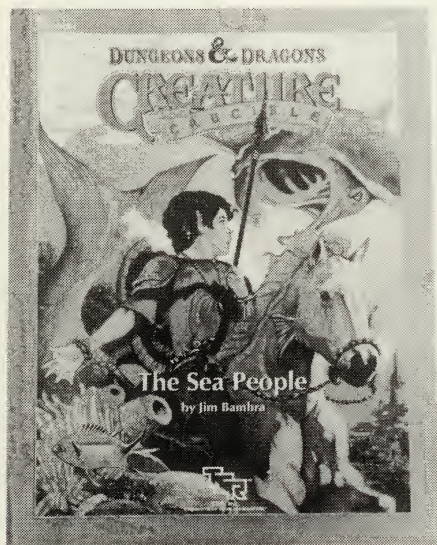
*Siege of Jerusalem is published by Avalon Hill, price £28.55.*



## REVIEWS

## R O L E | G A M E S

*So much to review, so little space to review it in . . . Rather than the usual full length reviews, we're going to go over to a whistle stop tour of some new releases, starting with the latest sourcebook for the granddaddy of them all, **Dungeons & Dragons**.*

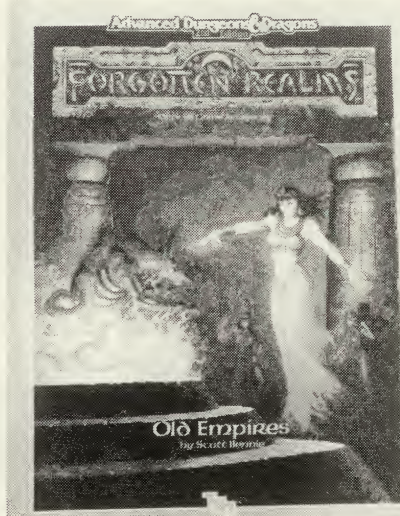


### The Sea People

This Creature Crucible pack reflects the looser approach of **D&D** over **AD&D** with background to the creature races presented in a friendly fictional style. Most of the pack details new rules and guidelines on how to play underwater races, and how to conduct aquatic adventures. There's also a 15 page booklet of short, one-evening adventures (like the cards in the **Greyhawk**). Price £6.50.

### Old Empires

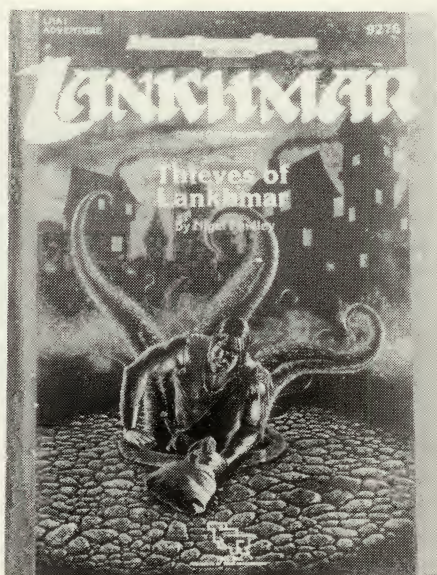
A chunky pack, representing the usual TSR value for money in this field, Old Empires is a source pack for the Forgotten



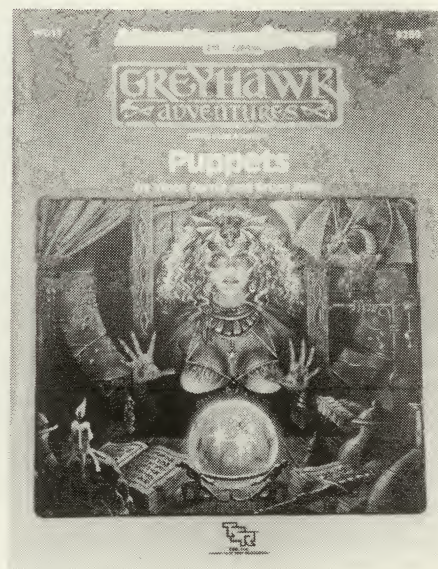
Realms, covering the lands of Mulhorand, Unther and Chessenter. Full details are given of history, geography, politics and the like, along with a few token new monsters and magic. The only omission is a short scenario or two, but I'm sure we'll see some full-fledged modules set there appearing soon. Price £6.50.

### Thieves of Lankhmar

Fritz Leiber's classic tales of Fafhrd and the Gray Mouser have nothing to do with TSR's Forgotten Realms, but for some reason the latter logo is blazoned on the inside cover of this accessory. It's a companion volume to **Lankhmar, City of**

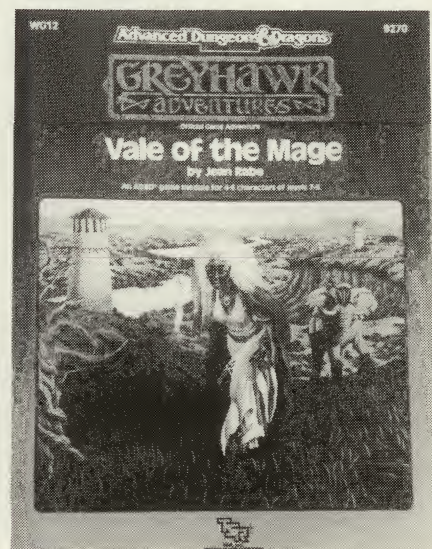


**Adventure** dealing specifically with the Thieves Guild and its mazy headquarters. Some of the **AD&D**isms trample on Leiber's creation a little, but the author's obvious enthusiasm for the source shines through. Along with the profiles on non player characters, and material on politics and so on, there are a couple of scenarios aimed specifically at the thief. Price £6.50.



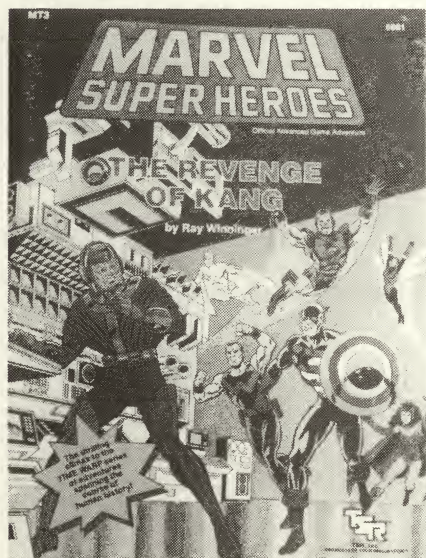
### Greyhawk Adventures

**WG11 Puppets** and **WG 12 Vale of the Mage** are the latest modules for fans of the Greyhawk setting. The former is adapted from two tournament modules, and it shows. If you like the kind of sce-





nario where you can tell what's going to happen by reading the back of the module, you'll love this. That said, it is orientated more towards the cerebral than combat. **Vale of the Mage** is beefier, featuring some detailed maps of the area and a lot of dodgy goings on involving Dark Elves. *Prices WG11 £4.50, WG12 £5.95.*



### The Revenge of Kang

The final part of the **Marvel Super Heroes Time Warp** trilogy, **The Revenge of Kang** sports the most absurd plot rationale in the history of module design. More time travel silliness provides the excuse for a succession of set pieces in which player characters either make skill rolls, fight villains or (exceptionally) use their noddles. Required for those who have played the first two, if only to rid your game of all this tosh, but not worth a look in otherwise. *Price £5.50.*



### Rockerboy

This **Cyberpunk** sourcebook lacks the slick colour production of FASA's **Shadowrun** supplements, and portrays a rather depressing world in which the bland MTV rock of contemporary America survives unscathed by progress into the 21st Century. The pack focuses on the Rockerboy character class and is presented in the form of a magazine, with rules for instruments and the like cunningly integrated into the accurately appalling *Rolling Stone* style interviews, reviews and adverts. *Price £5.99.*

### Canal Priests of Mars

This **Space 1889** supplement by Marcus L Rowland is notable for the usual Marcus touches – W G Grace travelling to Mars in order to inaugurate cricket there, an MP for the 'tiny borough' of Milton Keynes, and an eclectic list of influences. The scenario is of the standard 'travel to Mars on a security job and sort out a bit of trouble there' variety, but is distinguished by some excellent non player characters. There is also plenty of detail on ether flyers, floorplans of martian buildings and so on. *Price £5.99.*

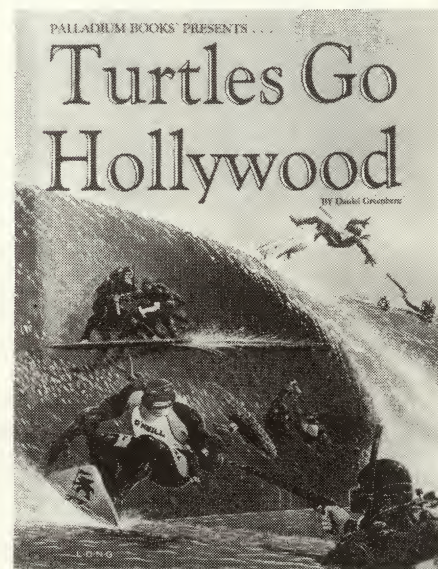
### Covenants

The **Ars Magica** supplements are getting more and more flashily presented, but luckily the original authors still manage to find stimulating material to fill them with. This pack features guidelines for designing magical covenants for the game. True to its atmosphere, covenants are characterised in terms of the four seasons (to represent their maturity) and incredibly the American authors use the term 'Autumn' rather than Fall! Four sample covenants are provided: one for each season, with the Winter covenant of Val-negra being the most resonant, (and also the most extreme!). Like all the re-

cent **Ars Magica** material, it feels at first like a cash-in, but closer study is rewarded.

### Elder Secrets of Glorantha

This two-booklet set covers some of the more obscure lore of Greg Stafford's world of Glorantha, and features some of the most hideous internal artwork ever to grace a roleplaying supplement. Material covered in the 'Secrets Book' includes the City of Wonders and the Plateau of statues, secrets and lore of Dragonkind, and some notes on HeroQuesting. The 'Elder Races' booklet details the Mostali, Aldryami and Uz, and goes on with two new cults, nineteen Lesser Elder Races and 16 pages of scenario outlines. All in all, de rigueur for the Glorantha junkie, but only of slight inspirational use to anyone else.



### Turtles Go Hollywood

Another Palladium supplement for the game of the **Teenage Mutant Ninja Turtles** phenomenon (with plastic toy sales like these, it's a phenomenon rather than a comic). Cunningly timed and titled to coincide with the release of the movie, the pack scores few marks for presentation, but author Dan Greenberg (a frequently encountered name these days) has produced a scenario far superior to the usual TMNT offerings. Appropriately enough, there is a cinematic feel to the pack, and there is a level of subtlety demonstrated primarily by the relative lack of mindless fight scenes. Despite the movie theme and presentation, it's a very open plot which encourages player creativity. Easily the best TMNT scenario until the James Wallis extravaganza hits the streets some time in the next century (*Do I detect a hint of sarcasm here? – Ed.*)



## LIVE ROLE-PLAYING

# YOU PLAY? WHAT?

*Live role-playing is growing in popularity at a phenomenal rate, yet its public image is still of a bunch of fantasy fetishists dressed like extras from Hawk the Slayer. Christina Carrigan explains that this needn't be the case.*

This is a very common reaction when I mention that I run live role-playing scenarios, but why do gamers have such a knee-jerk reaction to this type of gaming? A fairly common problem is the image of people in muddy costume belting each other with latex swords: not a particularly appealing image for most people. Well, neither is the original role-playing scenario of a hack-and-slay dungeon underground, although this is a reasonable (and perhaps inevitable) starting point for a new type of game. Like role-playing games in general, live role-playing has rather more potential than is readily apparent from looking at early games systems. Some interesting parallels suggest themselves if the origins of various games are compared, so bear with me while I give you a short history lesson.

Fantasy Role-Playing (FRP) can trace its origins way back to 1824 when a Prussian officer invented a military wargame called *Kriegspiel* for the training of officers. In the first quarter of this century the tabletop style of wargaming began to be picked up by non-military players as an enjoyable hobby in its own right. The hobby developed numerous versions of rules and expanded the idea into all eras

of history: Civil War, Ancients, Modern Tanks and, of course, Napoleonics, are all popular. Historical authenticity was the characteristic of this period, and many traditional wargamers can still tell a Tiger I(D) from a Tiger I(E) at twenty paces, carefully paint the correct number of buttons on each regiment, and can list all ships present at Trafalgar without any prompting at all.

In the early seventies a well-known wargamer and storyteller introduced fantasy elements into his battles to encourage some novelty and (I suspect) levity into the wargaming hobby. The idea rapidly took off and new rules were developed to simulate magic, mythical creatures and the pivotal actions of certain hero-figures in these fantasy surroundings. For many years this new 'FRP' hobby concentrated on wilderness and dungeon or cavern scenarios, these being the most easily refereed. many gamers, however, found the early game systems encumbered by their wargaming background and took to writing completely new systems using a wide variety of backgrounds, often emphasising atmosphere and plotline rather than all-action adventures.

Now, some fifteen years after the birth of FRP, a new hobby is emerging – Live Role-Playing. Live Role-Playing (LRP) has many similarities with the FRP hobby: it originated from military exercises designed for training, was adapted for amateurs to enjoy, and soon spawned a number of re-enactment societies where the emphasis is on historical authenticity. Inevitably there has emerged the fantasy side of the hobby, delayed perhaps by the notorious demise of Treasure Trap, but now well established and growing each year.

In many ways it now stands at the same stage as FRP did in the late seventies, when gaming was largely D&D and locked into the wilderness adventure and dungeon or cavern scenarios. So what next? Drawing parallels suggests that the next stage should move LRP into all types of styles and genres, with perhaps a move away from the physical, all-action event. But FRP was largely rewritten and improved by amateurs, whereas LRP is not seen as something that a group of friends can play cheaply and regularly, without having to travel miles away from home. So where does it go next? Can it be developed to become a popular and easily



# YOU PLAY? WHAT?

accessible hobby? Well, the answer is obviously yes.

The answer is simply to play LRP at home; stripped down to bare essentials, all you need are a good hostile plot, a dozen friends with active imaginations, and some elbow room. Not *too* different from FRP really. These basics need a little work in order to build up a good LRP session, and I recommend five basic rules for a referee to work by:

## 1 Think Domestic

LRP can be played in almost any house except the open-plan boxes known euphemistically as 'starter homes'. These probably won't have enough sound-muffled side rooms for conspiratorial discussions. If you're stuck with one of these, are in a shared house or in a student room in hall, then now is the time to persuade your parents to take that well-earned weekend break while you look after the house for them. Alternatively, most communities have a hireable local hall, and Student Union buildings usually have a set of committee rooms which can be booked by university clubs.

Essentially you need one main room which can hold all of the players in it at once – scenarios will usually start and end here. There should also be at least two or three side rooms into which the various factions can retire for discussions and confidential questions. Try to keep the rooms appropriate to the background, but be warned that almost any available room will be pressed into service once the pressure builds up. Our last scenario found the King reduced to using the nearby toilet as his private office, leading to several jokes about Privy Councillors.

## 2 Prevent Combat

Don't allow your players to clash swords. Make them clash wits, method and knowledge instead. Apart from reducing

neighbour hostility and damage to your property, it will prevent serious injury to your players. *All* weapons, and a surprising amount of defensive gear, are dangerous and should not be used without expert instruction and supervision. If you keep only one hard and fast rule for amateur LRP, make it this one. In game terms this can be justified by imposing a higher authority (a policing force that will appear at the first sign of violence), or by making it a point of courtesy for all weapons to have been left behind.

As with FRP, scenarios which avoid battles are much more dependent on plot and character interaction. So before you start in on all the preparation for an LRP session, make sure that you have the outline of a good story.

## 3 Avoid Hordes of NPCs

The referee can never cover all rooms at once, and his or her time will be at a premium. Non player characters (NPCs) should be of the kind that, once found, can give their (mis)information and depart. If an NPC is essential throughout the scenario, or requires more in-depth reactions, then give it to one of your players to play. With in-house LRP the tension and opposition should be provided by interaction between the players themselves. This implies two or three plotlines, with several factions working at cross purposes to each other. There is a danger at this stage that the scenarios become too convoluted, with character motives becoming interdependent. This can prove disastrous if a player fails to turn up and the whole plotline starts to unravel. It helps to arrange your characters into a loose hierarchy of importance:

*Primary Characters*, who head their factions, have the highest status and generally the most to lose. Give these to experienced and extrovert players, especially if the characters are new and have to be played 'cold'. Factions are formed by:

*Secondary Characters*, whose aims usually, but now always, coincide with those of their masters. This often suits a quieter, more devious player. Secondary characters are also ideal for novice players, and in this case their aims should almost entirely coincide with the Primary Character, who can show them the ropes. Ideally the primary character should be the person who has brought them along to try role-playing.

*Tertiary Characters* can either be characters low down the faction pecking order, and not particularly loyal, or totally unaligned characters, free to wheel and deal

as they choose. In our scenarios they often form the balance of power, and can be ignored by the Primaries only at their peril. A few tertiaries kept in reserve are also useful if unexpected players turn up.

## 4 Do Your Paperwork

With character interaction mostly independent of the referee, you have to provide your players with all the information that they need to play their character. Each player will need a detailed individual briefing, plus background information on the society and location of the scenario. Where possible, try to include more information rather than less, as any discrepancy or omission will make your players highly suspicious. Additionally, you can introduce any number of guilty secrets and red herrings at this stage. The referee's notes, as ever, need to include all the player information plus extra. It's here that the difference between LRP and FRP really shows – one set of scrawled notes is no longer sufficient.

## 5 Restrict Surveillance

This is necessary wherever a scenario is fuelled by information rather than combat. Devices or spells which allow a player to overhear, double check or transmit information easily are likely to unbalance the scenario, quite apart from being difficult to referee. This isn't to say that it should be impossible, but there must be drawbacks and some reasonable chance of the character being caught red-handed. For example a player casting a 'See Through Walls' could ask the referee for a quick visual description of what's going on in the next room, and may then be required to rest for five minutes. Apsionic being might 'send' a message to an underling via a note passed by the referee, with a minor chance of it being garbled in transmission. Once again it is not unreasonable to assume that magic or bugging have been prevented either by a higher authority, or as a diplomatic courtesy.

These five main rules form a good framework for setting up a scenario, but the feel and impact of any game is up to you and your imaginative use of the surroundings (and the players). LRP sessions can range from a mobile version of an FRP game to an amateur theatrical production. Regular groups will soon find their own preferred style but start modestly, if only for the sake of your wallets. You don't want to know what the hire-out on half a dozen cloaks comes to. The initial props should be essential to the scenario: Andrews salts to slip as 'poison' into someone's drink, the incriminating letter and its forged counterpart, currency tokens or the mys-



terious offworld artefact. More atmosphere can be added by using coloured light bulbs in the rooms, or by setting up the hi-fi to play background noise. A good selection of sound effects is available from the BBC.

Props and costumes for the various characters are best provided by the players themselves, and to this end it helps to give the players their character briefings at least a week earlier. Costumes need not be authentic or even particularly elaborate, but female courtiers may prefer to wear a long skirt, leaders some ostentatious insignia of office and so on. If the scenario takes place in the aftermath of a disaster then black armbands may be mandatory, while the addition of slings, crutches or wheelchair will slow down even the brashiest young pilot. Aliens often end up looking like refugees from a 1950s B movie, so players may prefer to consider the cowed and masked varieties virtually copyrighted by George Lucas. Alternatively, the possibilities inherent in any large pot plant could be explored.

As a general rule, the more players you can include in your scenario, the more chaotic and fun it will become. The limiting factor will probably be the house or set of rooms you will be playing in. For large numbers of players you may well find it useful to run the scenario with more than one referee, and this is the advantage of preparing good briefing notes – there should be no extra work involved. Inevitably there will be some improvisation during the scenario, and the referees must keep each other informed of developments during play. With LRP it is also useful to keep the passing of game time rather vague, this will cover most discrepancies between different players and referees, but try not to let any one group get too far ahead.

LRP sessions often run for several hours, so at some stage your players will need food and refreshment. The simplest way to handle this is to suspend the game for, say, an hour. However, meals too are more fun when taken in character and in game time. It's interesting just how much trouble players talk themselves into while relaxing over a 'banquet'. A surprisingly large number of people have mastered the art of eating with their foot in their mouth. Any meals taken in game time are best served Blue Peter style ('... here's one I prepared earlier'). Not only does this save hassle during the scenario, but it also allows you to experiment with the effects of food dyes. Whether purple food indicates an exotic location or a biohazard is a question players may not think to ask until it's too late.

Finally, I'd like to suggest the type of scenarios that can be developed into good LRP sessions around a house. These information-based scenarios roughly divide into three categories: investigation, negotiation and speculation.

*Investigation scenarios* include the classic murder mysteries, where factions might divide up into those who want to discover the truth, those trying to hide their guilt, those who wish to frame somebody else, and those who don't care and are just attempting some social climbing. Other crimes, such as theft and kidnapping, can also use a similar format. For the really paranoid players, let them try to discover the traitor/vampire/doppelganger in their midst, particularly if said traitor/vampire/doppelganger can subvert more and more of the group as the scenario progresses. Then there are the games where various vested interests, political, financial or religious, compete to discover the identity of the missing heir, or try to come to terms with some supernatural event. Or how about creating a military campus where some discrete positive vetting is going on?

*Negotiation scenarios* can range from the summits of peace and disarmament talks down to the machinations of the a lobby chamber before the Big Vote. VIPs manoeuvring for position on the Honours List may not be too honourable (this is *serious* social climbing) whereas courting the Princess requires impeccable behaviour, charm and wealth, not to mention remembering to propose! The High Council of a religion or government may have to select an absolute leader from among their ranks; those voting the wrong way to the last will no doubt be remembered. Then of course there is the pre- and post-trial intrigue of that murderer who was exposed last week.

*Speculation scenarios* require factions to deal with an uncertain future. These need not always involve shares and commodities – imagine the influence of sponsorship money in any pool of contenders and candidates, for example, or the possible markets for Gibson-style Sim-Stim cassettes – and their authors. The trick is for the players to reduce the risk by finding and assessing all relevant information before making their decisions. Factors to consider might include hidden feuds and friendships, money, ecology,



Costumes don't have to be *this* fancy!

religion or etiquette, even sensory input and time limits. Unfortunately, speculation itself can alter events, and factions must stay alert to react to their competitors or to the knock-on effects of their own decisions.

Last but not least is the 'First Contact' scenario, falling loosely into all three categories. This old favourite, where humans deal with previously unknown life forms, is rumoured to lure even the most hard-bitten SF authors into role-playing.

So whether you've run out of cash for a commercial game have a conspiracy in your campaign that needs resolving, or are simply curious and want to try something new, I'd thoroughly recommend trying your hand at an LRP session. It always takes more time to set up than an FRP scenario, but the enjoyment that you will get out of it is that much greater as well. In this hobby, to entertain and be entertained is the whole point of the game, and there's no excuse for shying away from something new. After all, *real gamers try everything – at least once.* GI

In next issue's role-games section, Steve G Jones tackles the question of how to run a good rolegame when there are only two of you.



## REVIEWS

## COMPUTER GAMES

## SPACE ROGUE

DESIGNED BY  
PAUL NEURATHPUBLISHED BY  
ORIGIN/MINDSCAPE

PRICE £29.95

RATING: 2

GRAPHICS: 6

*Available for the Amiga and PC. Reviewed on the Amiga.*

As soon as I picked up the **Space Rogue** box with its naff picture of a leather-clad, stubbly hunk I knew this had the making of a turkey. The blurb did nothing to disprove this theory. Opening the box lead me to another train of thought: that **Space Rogue** looks terribly similar to **Elite**, the well known classic space trading game. I was right, and I was rather annoyed. There is nothing worse than paying thirty quid for derivative software. **Space Rogue** is so obviously **Elite**-inspired that if you own the earlier game there is little point in laying out for this one, frilly bits or otherwise.

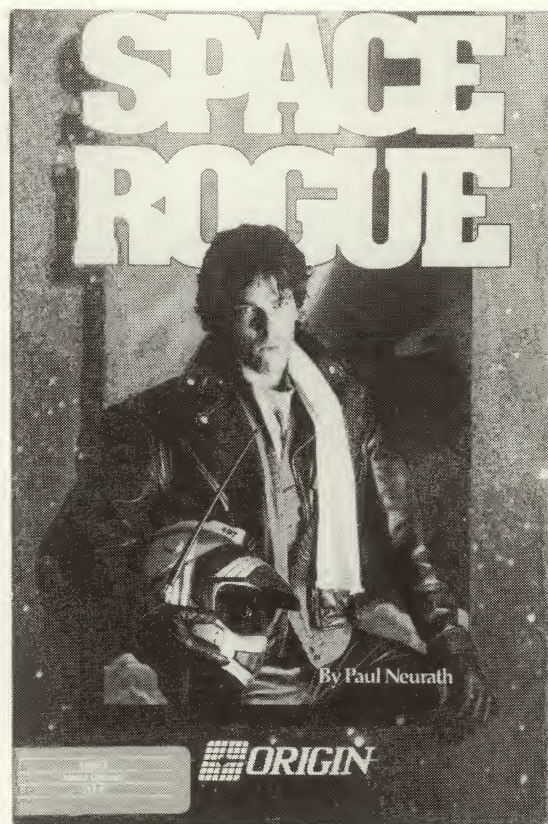
The contents of the box are evidence enough that Origin didn't do a lot of 'Original' thought on this one. There is a manual, written like a spaceship owner's handbook, a novelette based on the game, a star map, a quick reference sheet and a make-your-own cardboard starship kit. Sound familiar? The paperwork supplied is professionally done, and the map is attractive, but none of this is going to make up for unoriginal software and that is what **Space Rogue** delivers.

## FORTUNE COOKIES

The idea of the game is basically to: a) honestly trade various commodities between the star systems or b) nick them from someone else or c) get a reputation as a tough cookie and shoot down baddies for fame and fortune. Trading is made easier, and thus appealing, in the early game as there are two mutually trading

planets from which you cart hi-tech goods one way and bring back sugar beets or some such agricultural product. Once your cash builds up, you can upgrade the weapons on your ship and, of course, buy more expensive and lucrative trade goods. The game goes on like this for some while, but all the time you are collecting cash reserves and rumours that lead to the second stage of the game. In the other nameless game, you spend around thirty or so sessions before you have enough clout to take on the powerful enemies and get to attempt 'the missions'. As I have no intention of going through all that again, I have no idea how long it takes in **Space Rogue**, but I guess a similar amount of time would be required.

To give some credit, **Space Rogue** does have some nice touches to improve the basic game. In fact, it almost seems as if Origin reprogrammed the game so that they could add their improvements! **Space Rogue**'s starport sequences are far more developed than **Elite** (you actually walk around them like some futuristic airport terminal full of R2 units), it is possible to navigate within star systems and dock much more easily and there are other features like the chance to meet unusual characters who sometimes offer the gruff 'Ere, wanna hear a tasty rumour John?' routine. There are also complex missions, involvement in all sorts of galactic wide plots and the opportunity to bounty hunt and make money through piracy. All of these ideas were present in **Elite** but only in basic form. **Space Rogue** has developed them through the ability to 'converse' with other characters and the mission leads and rumours that



we came across did at least sound interesting. Time didn't permit me to find out whether they developed into anything concrete, but I suspect there is a lot of game play there if you hang in long enough.

To sum this one up is pretty simple. The components, game play and sequence of events leave no doubt in my mind that **Space Rogue** is an almost exact lift of **Elite**. The starport sequences, extra missions and 'webs of intrigue' are its only original saving graces. If this had appeared as an official **Elite II**, with the ability to land on solid planets and explore them, then perhaps it would live up to its epic space role-playing claims. As it is, the graphics are weaker, the universe is smaller (but admittedly more varied), the game play doesn't even come close and one is left with a bad taste from the thought of Origin making money from old rope. Save your money and stick with the original, which of course is far cheaper anyway.

Mike Siggins



## HUNTER KILLER

PUBLISHED BY  
**VIRGIN MASTERTRONIC**

PRICE £4.95

GAME PLAY:



GRAPHICS:



*Available for the Amiga and ST. Reviewed on the Amiga.*

There is absolutely no doubt in my mind that 16 bit computer games are way overpriced. Sure, £25 may be almost justifiable for the *Sim Cities*, *Leaderboards* and *Cinemaware* Productions of this world, but most of the market still consists of dross and the feeling of having paid that much for a duff game is not a pleasant one. Anyone want to buy *Hunt for Red October*?

Some enlightened software houses have got wise to this problem and the fifteen and even the ten pound game is starting to make a showing. Even more radical are the companies issuing software (or reissuing older games) at the very purchasable five quid level. This, in theory, is a

great move. At that price you can afford to buy all the games you missed when they were hot (*Little Computer People* is in the same series) and even if it is terrible, it is only a fiver wasted. Just give it to the kids or the jumble sale. All this preamble would be fine if *Hunter Killer* were anything but an out and out turkey that makes it hard to justify even a fiver's outlay.

Just to keep to accepted form, the game comes in a plastic box and consists of a disk and a paper insert. Obviously cost was no object here: even a fiver is coining it. *Hunter Killer* purports to cover submarine warfare in the Pacific in the Second World War with you in the role of intrepid American sub commander. There are several scenarios to choose from (Midway, Guadalcanal and so on) and you can select the tactical situation that appeals at the time. It doesn't really matter because they all look pretty much the same, and they're all unplayable.

*Hunter Killer* is a good example of how not to design a computer game. The graphics are truly terrible (reminiscent of the *Oric* for those who remember), sound effects are pathetic, there is no easy way of finding out what the controls do and when you do they don't work properly, there is no indication as to why the sub

keeps shaking, there is nil excitement value. I still haven't sighted an enemy ship. The maps you need to read to work out the scenario are illegible, the 'manual' consists of one 3" square piece of paper with some notes on it, the speed of the game is so bad that it can take some minutes to surface from just 30 metres. Yes, this is truly state of the art crap.

OK, I know this a budget label production but I am still amazed at the dire standard of the program. I thought this sort of thing had disappeared years ago with the 8-bit machines and it can only be termed amateur in execution. As a guide, if I felt like wasting the time, I am sure I could knock out something approximating to *Hunter Killer* yet my programming skills are laughable. It really is that bad.

*Hunter Killer* is worth buying for just one reason. There is something of a trend at the moment for PC emulators; programs that enable your Amiga to function like an ST or a Mac for instance, but they come at a high price. *Hunter Killer* is extremely good value because for just a fiver it lets you not underpowered 16 bit micro emulate that well known graphics supercomputer, the Sinclair Spectrum. You can't say fairer than that can you?

Mike Siggins

## 688 ATTACK SUB

DESIGNED BY  
**JOHN W RATCLIFF**

PUBLISHED BY  
**ELECTRONIC ARTS**

PRICE: £24.95

GAME PLAY: 7

GRAPHICS: 6

*Available for the Amiga and PC. Reviewed on the Amiga.*

After my horrific encounter with *Hunter Killer*, I took a lot of convincing to go back to another submarine game. Fortunately, *688 Attack Sub* is a far better program and, unusually, tackles modern submarine combat with its homing torpedoes and guided missiles rather than the hackneyed U-Boat era. Like most games of this sort, *688* is based around a set of ten scenarios. These vary from a training run involving three destroyers and a helicopter to a full blown major conflict where it is difficult even to move without

finding a taskforce breathing down your neck. The main aim is, as ever, to sink large quantities of shipping and enemy subs without getting sunk. Fortunately, there are wrinkles to this familiar plot. Firstly, there is a good range of technology at your disposal and secondly the game is designed well enough to make the quieter elements such as stalking and hiding just as interesting as loosing off missiles into the side of a passing cruiser.

My only quibble is that it is sometimes difficult to know whether you should be on offence or defence. In one particular scenario, Surprise Party, the opposing ships seem to be everywhere and then promptly disappear, leaving you in the middle of the ocean wondering what to do next.

### SONAR PINGER

*688 Attack Sub* is played from the 'bridge' and control is totally mouse driven – there is no need to type anything at all. Moving around the bridge display, the cursor changes to various icons which indicate options such as fire torpedoes, use radio room, sonar, damage control,

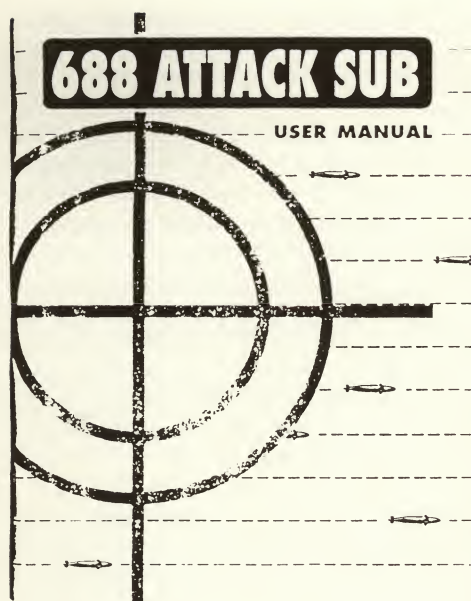


Figure 2.6: Sonar Room

periscope, maps and so on. If clicked, the scene changes to show specific areas of the sub and the controls available from there. So, in the sonar room for instance, we get the sound analysis equipment, sonar pinger and the towed array controls. These are then operated by clicking or sliding and any relevant responses are reflected in the status display.

The *688* is one of most modern attack subs in service so you get to use all sorts of hi-tech weaponry and sensors which enable you to find and identify the enemy while staying hidden yourself. Additionally, and this is unusual, the game also offers the chance to skipper a Soviet Alfa class boat. This is a nice touch but I'm





pretty sure the game remains essentially the same, even though all the graphics and controls change considerably. The manual comes into its own here as it gives a run-down of each type of weapon and describes suitable tactics and ways of staying alive, which can be rather difficult if detected.

Offensively, the 688 has a good range of weapons which change depending on the scenario. The mix consists of torpedoes, anti-ship missiles, cruise missiles and soundmakers. The Alfas have similar facilities but with differing effectiveness, or so the rules indicate.

The 688's movement and attack procedures are one of the neatest parts of the game. The on-screen map can be switched between a strategic view allowing computer weapon targetting and an underwater view showing the contours of the seabed for navigation. The strategic map can be zoomed in and out and it shows a clear picture of all known or unidentified contacts, including the irritating and deadly helicopters. Using the two maps combined, it is possible to get up to tricks like sneaking slowly along the seabed, climbing to periscope depth, firing all weapons and then diving quickly

away into an undersea trench to run silent, run deep. This is all rather atmospheric and is helped by very good sound effects for sonar pings and the like. If it can be considered a reference point, this game comes as close to the action in Clancy's *Hunt for Red October* as I've seen, which is a compliment.

## FRACTAL SEABED

688's graphics are rather variable. Some sections, like the target ships, the depth-contoured maps and fractal seabed are well done but most fall into the 'almost there' category by which I mean the graphics have a slightly unfinished look. They have used all the usual tricks to present a professional image, and all the sliders and buttons work fine, but

the colours chosen and the overall effect are untidy. At the other extreme, a few of the displays are poor, particularly the Soviet control room and the ever changing cursor. The overall indication is that it may be the work of more than one graphics designer, one of whom still has a bit to learn.

In the same way as the graphics, the animation and program speed are patchy. The strategic search map and all the operations such as diving and firing torpedoes all work at a respectable pace, but the view from the periscope is very clunky. The ships and helicopters move in halting steps rather than smooth movements so the animation is more Harryhausen than Disney. This is not really up to scratch and I am surprised Electronic Arts released it in this state, especially having put so much effort into the ship images.

I am not sure what to conclude about **688 Attack Sub**; it is very much a curate's egg in terms of game play and programming. The graphics manage to be both impressive and disappointing and the animation leaves a lot to be desired. It plays well within its scope but in the end doesn't offer a great deal more than any other submarine simulation. The appeal of using modern weapons soon wears off and one is left with only the different situations to add spice. Overall though, it is a good game on an unusual topic but would benefit from a second edition.

Mike Siggins

## CODE-NAME: ICEMAN

DESIGNED BY  
JIM WALLS

PUBLISHED BY  
SIERRA ON-LINE

PRICE £24.99

GAME PLAY: 10

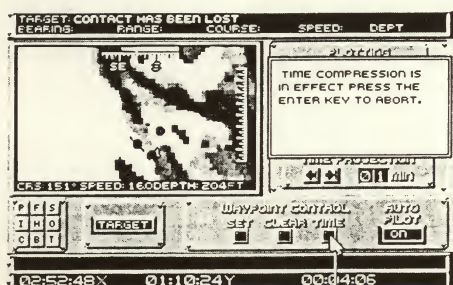
GRAPHICS: 9

This review arrived late. It arrived late because I spent too much time playing a game when I should have been writing. I didn't want to waste time writing this review. I want to get back to playing the game. I wanted to get back to being Lt Commander Johnny B Westland USN. I have a mission. A mission with the code-name: Iceman.

The game opens on a beach in Tahiti. Our hero is enjoying a spot of R&R. He plays a little volleyball, rescues a drowning maiden, reads the papers and gets summoned back to Washington early. A US ambassador has been kidnapped and is being held hostage in Tunisia. The Americans and the Russians are at each other's throats over this. Johnny has been chosen to go into Tunisia and rescue the hostage. He will join a submarine and travel to Africa.

Up to the point at which we join the submarine this is a fairly ordinary Sierra 3-D Animated Adventure Game. As usual the graphics are quite superb. There are more scenes than are strictly necessary. Indeed, when I came to leave the islands I wondered if I was leaving prematurely because there had been no action in some scenes. If you are familiar with Sierra you will notice that the game system has been slightly improved. The parser seems more flexible. In situations where characters would once have been too far from an object they now move to things and take them. Characters turn to face the objects that they look at. The animation is slightly smoother. These are trivial, but welcome, changes.

The real change comes when we board the sub and have to learn to control it... in real time. This is like an arcade game, except that the exercise has a point. Until I can pilot the submarine I cannot get to the action in Africa. Until I can plot an efficient course I cannot set off on my journey. The skills are not too complex but they take time to learn. I felt real satisfaction when I completed my first



1. Select TIME

Figure 2.7: Navigation Board



smooth, steady dive to a specified depth and then held things steady.

The documentation includes a 'Technical Manual' with instructions for most activities that you need to perform. There is also a 'Submarine Navigation Chart' (a full colour map of the world) which you must use to plot your course. This kind of subtle approach to discouraging software piracy is admirable. If you own the documentation its use is not intrusive and even enhances the game. Without the clever decoding technique (which is pretty close to being photocopy-proof) you cannot get essential information and the game would be fruitless.

The atmosphere is cleverly manipulated. My first sonar contact with another vessel had me tensed for action as we awaited the analysis of the sound 'signature' of the mystery vessel. The combat with Russian ships had me in a cold sweat as torpedoes closed upon my sub for the first time. The journey through the icebergs had me in the thrall of that strange mixture of tension and boredom that characterises long periods of potential danger.

It may be that the pacing is not ideal. Certainly I found the iceberg navigation far too long and the earlier combat was so difficult that I called the Sierra On-Line Bulletin Board in California to check that I was doing things right.

I do not usually condone the proffering of hints unasked but in this case I will confirm that to successfully sink the Russian destroyer you need to run silent below 600 feet. Do not fire anything until the white track indicating the destroyer's range is half way across the tactical display screen. Fire harpoons at the destroyer and use decoys to take out troublesome torpedoes. Three harpoon hits will sink the destroyer. Hits are not easy and there is little time available once the destroyer is close enough so save after each successful hit. It took me over an hour to sink the destroyer and negotiate the subsequent icebergs so stick with it. The game is worthy of your patience and arcade players should be at distinct advantage here.

Newcomers to Sierra would be well advised to try **Code-Name: Iceman** as a

starting point. You don't need to have any interest in submarines, or even in warfare, to be captivated by the game. John Scott's rave review of **Space Quest III** in *GI #14* indicates the excitement that you can feel as a Sierra tyro. You move your character around three-dimensional representations of scenes using a mouse or the cursor control keys. When you want to do something other than control the sub or move you type your instructions in as text (just as you do in text adventures). The characters' movement and all the other action is animated. It is rather like being able to control just one character in an animated cartoon.

If you liked Jim Walls's **Police Quest** adventures you should love **Code-Name: Iceman**. It is the most sophisticated adventure game that I have ever played. Sierra have exceeded even their own remarkable standards. This review has been written faster than usual and you may get shorter reviews next month: I've got a world to save . . .

*Theo Clarke*

## THE THIRD COURIER

DESIGNED BY  
**CAROL & IVAN MANLEY**

PUBLISHED BY  
**ACCOLADE**

PRICE £24.99

GAME PLAY: 3

GRAPHICS: 4

*Available on all formats. Reviewed in the ST.*

Now that such wonderful things are happening in Europe (such as the demolition of the Berlin wall) I can just imagine all those writers of Cold War spy novels sitting chewing their pencils and muttering: 'Damn! Now what am I supposed to write about?' The designers of **The Third Courier** may well be having similar feelings, because this game puts you very firmly in John Le Carré territory.

You play the part of Moondancer, an agent playing in a game with very high stakes indeed. Three couriers headed to a top secret conference in Brussels are missing. Each of them was carrying a crucial component of NATO non-nuclear

defence plans. The first two are dead, and the third was last seen in Berlin planning to sell it to the highest bidder. Your mission (should you choose to accept it) is to find the three components – a computer chip, a floppy disk, and a CPU.

### LICENSED TO FILL

At the beginning of the game you get to choose your agent. Here you can select the type of background you had, your age, interests, and so on. Your character is randomly generated and given one advantage and one disadvantage (for example, good observation but poor hearing). This agent creation section doesn't take long, and you can store up to four agents in the file at any time. I'm sure that the selections you make must make *some* difference to the game play (otherwise why bother?) but after playing the game with a number of quite different agents I couldn't see that it was making any difference at all.

You begin the game at the Kneesebeck Strasse apartment building where, according to the manual, most CIA people stay. Here you will find your answering machine and your computer. Apparently you will receive a lot of vital info via your terminal, but being a conscientious little agent my legwork and penetrating mind usually kept me a few steps ahead of it.

As soon as you leave your apartment the game is immediately recognisable as one of those maze type games so beloved of fantasy fans, where you wander along exploring and occasionally taking a pounding from a wandering monster. In this case, you explore the streets of West and East Berlin – a map is provided to help you. You can go on foot, use the underground, or call a taxi. As you wander round the restaurants, bars, apartments, shops, hotels and so on, you'll discover that useful information can be gleaned along the way, though this usually involves greasing a few palms.

### MURPHY – BUG HUNTER

Most good secret agent stories have one scene where the hero goes back to base, flirts with the receptionist, and is shown his new toys by a grumpy superior who says things like 'I WISH you wouldn't play with that, 007', and this game is no exception. Make sure that your first call is with Murphy in Mission Support to collect all your wonderful hardware and loads of money. Here you can find such rare delights as bug finders, bug killers, bug recorders, super-bugs, and also some useful things that have nothing to do with bugs at all! You can tool up from a wide choice of small arms and rifles, and you can pick up your daily dose of Deutschmarks.



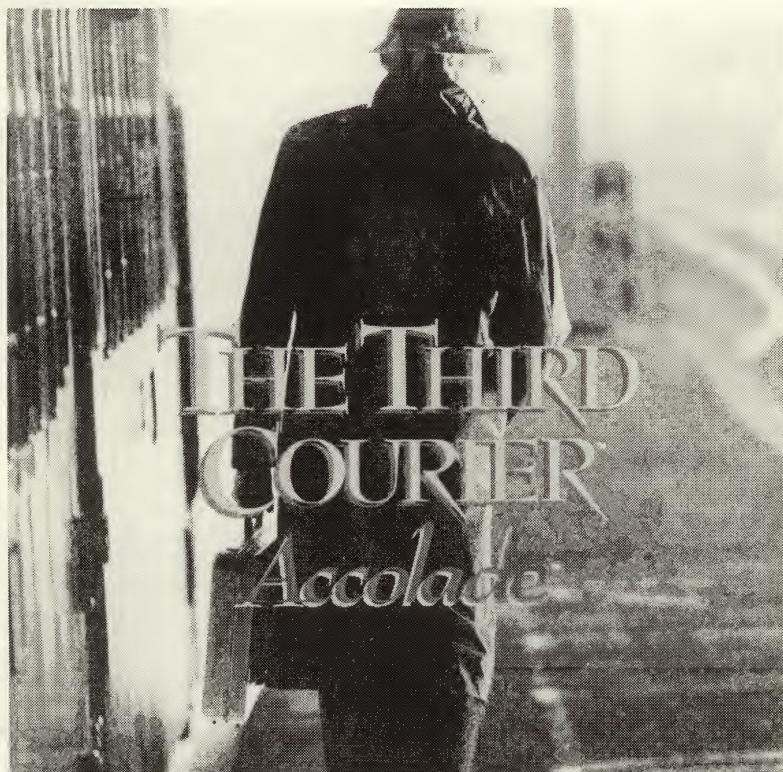
Right. You've got your mission, you've got your weapons and gizmos, you're ready for action and you are one *BAAAD* wotsit. So how good a game is it? Well...

As I've already mentioned, most of the game involves wandering through Berlin and meeting people. Unfortunately if this game is to be believed the streets of Berlin are peopled entirely by drunks, muggers,

assassins and the occasional cop who appears just in time to shoot you dead if you happen to be holding a weapon. In short, perhaps I've got the game all wrong, but the general rule seems to be that if you meet *any* of these people you should just kill them and not mess about. Just get the scum before they get you – this will increase your experience points, and you may find something useful when you search the body. Now I don't know about you, but I don't think that this sort of thing makes for realistic game play. In some of the combats with these dregs of society things get worse – it's quite a common occurrence to meet a drunken partygoer on his way home, or an emaciated old tramp, pull out your Walther PPK or even your AK47, start shooting him, and he'll still beat you to death. *Whaaat?*

Not all encounters are like this – very occasionally you'll meet someone useful (usually wanting to sell you something) but no real thought is required since useful encounters are immediately recognisable as such.

I'm afraid that I also found the exploration of Berlin a bit of a drag – perhaps a bit too much like the boring side of real detective work to be much fun. Sitting for



## Some of the titles now in stock

<i>Pro Football Sim</i> - Amiga	£39.95
<i>D.R.A.G.O.N. Force</i> - Amiga	£39.95
<i>Breach II</i> - IBM/ST/Amiga	£39.95
<i>Harpoon</i> - IBM	£39.95
<i>Front Line</i> - ST	£24.99
<i>Fire Brigade</i> - IBM/ST/Amiga	£29.99
<i>Might &amp; Magic</i> - C64 £19.99. IBM	£29.99
<i>Might &amp; Magic II</i> - C64 £19.99. IBM	£29.99
<i>Micro League Baseball II</i> - IBM	£39.95
<i>Champions of Krynn</i> - C64 £24.99. IBM	£29.99
<i>Second Front (War in Russia II)</i> IBM	£29.99
<i>Their Finest Hour</i> - IBM	£29.99
<i>Full Metal Planet</i> - ST/Amiga	£24.95
<i>Sim City</i> - IBM/Amiga (ST soon)	£29.99
<i>War of the Lance</i> - C64	£24.99
<i>Codenam: Iceman</i> - IBM	£44.95
<i>Space Rogue</i> - C64 £19.99 IBM/Amiga	£29.99
<i>688 Attack Sub</i> - IBM/Amiga	£24.95
<i>MSFL Football</i> - IBM	£39.95
<i>Risk</i> - IBM/ST/Amiga	£19.99
<i>Storm Across Europe</i> - C64	£24.95
<i>Battles of Napoleon</i> - C64 £24.99 IBM	£29.99
<i>Red Lightning</i> - IBM/ST/Amiga	£29.99
<i>A10 - Tank Killer</i> - IBM	£39.99

Strategic Plus Software  
PO Box 8  
Hampton, Middx. TW12 3XA.

TELEPHONE  
081-941-6163



IBM • AMIGA • C-64 DISC • ST



**WAR GAMES  
ADVENTURE GAMES  
SIMULATORS &  
SPORTS**

STRATEGIC  
PLUS  
SOFTWARE

Strategic Plus Software  
PO Box 8, Hampton, Middx TW12 3XA  
Telephone 01 941 6163

 **Send £2.50 for Extensive Catalogue.**   
Proprietor Mr. S. Harper



hours on end, trying out all the shops, apartments and so on, on the off chance that the next one will be a useful encounter failed to amuse me. Again, when you hit on the right place, it is obvious – no thought required.

I think that what we have here is a fantasy quest game pretending to be a twentieth century spy story, and it just doesn't work. This is most clearly shown by the combat system mentioned above.

Some years ago there was a computer game based on the Frederick Forsyth novel *The Fourth Protocol*. It was really three games in one, and anyone who played it will probably agree that the first section was pure magic – as close to being

a spy via computer as you were ever likely to get. The computer section of this game made me feel at first that some of the real investigative involvement of *The Fourth Protocol* had hit the screen again – I was disappointed – *The Third Courier* is a different type of game altogether. I expect that this format of game must appeal to *some* people, since it keeps reappearing in various guises, but it does nothing for me, other than give me an overwhelming urge to go watch some paint dry.

John Scott

a completely new design is half the fun.

**Jack Nicklaus Golf** remains a game that is excellent but for one big flaw: the screen update speed. Unfortunately, the course disks contain no upgrade to the basic program so there is no change to my original comments and the delay continues to spoil one's enjoyment. It is good to see Accolade supporting the program with these high quality course disks but their assumption seems to be that there is nothing wrong with the product. This I find hard to understand and would suggest, unless you aren't bothered by round of computer golf taking a couple of hours, that you don't bother buying any more add-on disks until the problem is attended to.

Mike Siggins.

## JACK NICKLAUS GOLF – ADDITIONAL COURSES VOL II

DESIGNED BY  
NED MARTIN

PUBLISHED BY  
ACCOLADE

PRICE: £12.99

GAME PLAY: 7

GRAPHICS: 8

*Available for the Amiga.*

**Jack Nicklaus Golf** was reviewed in GI #9 and at the time I mentioned its lack of a course design program. Inevitably, further course disks have started to appear and this is one of the first two releases featuring famous courses of the world. This disk will obviously only appeal if you have the game and have been able to live with its one big failing, but more on that below.

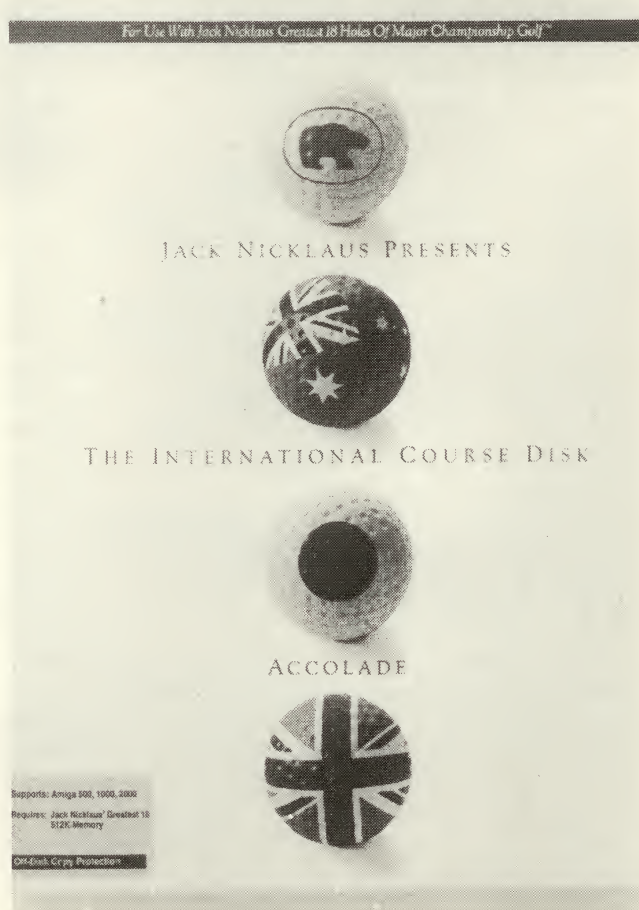
The three courses featured on volume II are the Australian Golf Club, St Creek in Japan and St Mellion in Cornwall. Probably the best of the three is the tight St Mellion course that is already attracting many favourable comments and is slated as a future Open venue. Several of its holes are very difficult as on some it is hard to spot the fairway behind all the trees and shrubs. Additionally, its out of bounds areas are big and easily reached, the big bunkers hug the greens and there are also some stiff winds to take account of. This is an interesting one to tackle, but par is very hard to beat.

The Nicklaus-designed Australian is characterised by its extreme length. Some of the holes take a driver, a 3 wood and a middle iron just to reach the green. Fortunately, there are wide fairways to aim at and the greens and pin placements are generous. Finally, St Creek offers the best visual appeal of the three. Reminiscent of a Japanese garden, it has tight fairways, plenty of streams and massive greens. This last one is an attractive challenge but seems to lack the difficulty and interest of the other two.

The graphics of the add-on disks are very similar to those offered in the main game. Trees and shrubs are individually shaped and are of the correct style for each course, the fairways are clearly contoured, if a little blocky at times, and the greens remain difficult to putt.

I suspect there is an in-house program at Accolade that allows the designers to fashion their courses and, as I said before, it would be nice if this were made available to the public rather than having to shell out for these course disks. Sure, they take some effort but the ability to create your local course or

*On the recently released ST version of Jack Nicklaus Golf the screen updates are quicker than those on the Amiga. However, the computer opponents seem to take forever measuring their shots. We are informed that on the upcoming Jack Nicklaus Unlimited Golf and Course Design, the screen updates have been speeded up considerably. This will be both a game in its own right as well as being compatible with previously released course disks.*





## GREG NORMAN'S ULTIMATE GOLF GAME

PROGRAMMED & PUBLISHED BY  
GREMLIN SOFTWARE

PRICE £24.95

RATING AS IS: 

WHEN BUG FREE: 5

GRAPHICS: 5

*Available on all formats. Reviewed on the ST.*

If software companies are having a secret competition to see who can come up with the most difficult (and irritating) security code, then Gremlin are winning by a mile with this offering. To play the game you have (presumably) just bought, you have to identify the course and hole shown on screen from a 'picture' in the manual. Unfortunately (for you) the graphic which you are asked to identify consist of a series of dark abstract blobs. Even if you get it right, a bug pops up and places your response irretrievably on the wrong line (the course/hole which you'll swear isn't there is 5/1, by the way).

But back to the manual: 'Golf has always been a difficult game to simulate accurately on a computer' it claims on behalf of this latest attempt. The accuracy of this statement might be questioned by the designers of past efforts such as *Mean 18*, *Leaderboard*, and *Jack Nicklaus Major Championship Golf*. The latter is, of course, the current market leader – a situation that this game is unlikely to change, though ironically it shows that there is still room for improvement at the top.

### BLACK HOLE

Greg Norman's game comes with only two courses, one of which is called Gremlin. Nice one for the designers, but unlikely to impress players looking for a simulation of one their favourite 18s. This in-house effort is a rather curious affair; many of the greens appear to be on a hilltop. More impressive is the RAC course at Epsom – the second course provided, though even here, what looks like an industrial site looms on the skyline.

Whichever course you choose, you'll encounter the strangest sort of rough ever to appear on the silver screen. For some reason, the designers have decided to colour this area pitch black. The result is what *should* resemble a piece of green

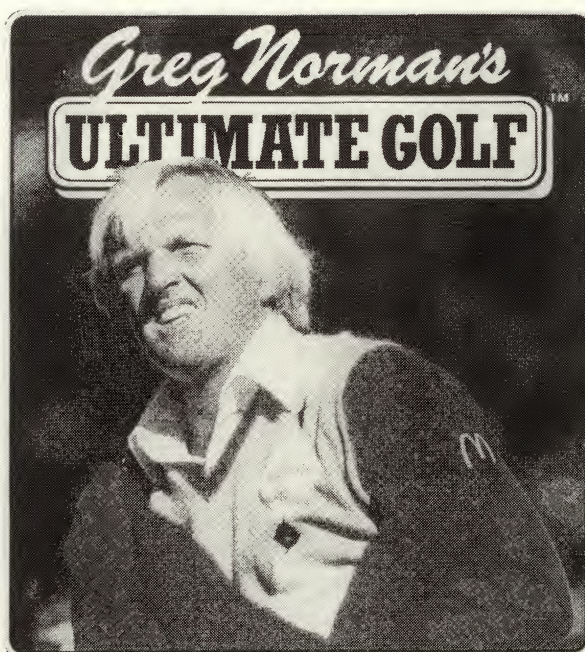
and pleasant land, now looks like an oil slick (perhaps a spill from the aforementioned industrial site). Some compensation for this aesthetic low is offered by the variety of play options which are the most comprehensive on the market: matchplay, strokeplay, and three types of team games are all provided.

A database offers ten computer golfers initially, and a facility to hold fifty (human or computer) in total. Also very nifty is the handicapping option. You can not only handicap yourself, but also your cyborg opponents *and* in specific areas such as grip, fitness, and so on. The scorecard takes any such handicap into account when tallying. A caddy is optionally provided though I would not recommend using his services. He'll select a club for you after prolonged thought, but when you return after accessing the map menu, he's there again, thinking away, and amazingly coming up with a different solution. On one occasion he chose three different clubs for the same hole! Do I detect another bug? As for the aforementioned cyborg golfers, it's nice to have opponents, but these guys are *slow*. For this reason I'd suggest you don't play with one than one of them.

### PIN POINT

To survey the hole you go to the map menu where you see a stylized plan of the course. This menu also features a novel 'walk' option which enables you to view the pin from any part of the course. After observing this and selecting your club, you go to the 'swing' menu where you can 'aim', take in the wind factor, and put spin on your shot if desired. Unfortunately the manual is somewhat vague in this area; I'm still looking for an explanation of a gauge that appears on the right of the screen.

Contact with the ball is made using the now familiar meter accessed via the play menu. Click once to determine the swing, and again for accuracy. Unfortunately the meter is not scaled and the manual offers little help other than to say that the meter goes from 0% to 112%. This problem is compounded by the lack of information concerning the shot itself. Nowhere are you told the distance the ball has travelled. You can work it out if you remember the distance to the hole and then deduct the new distance, but what's a computer for? Unlike the Nicklaus game,



you don't get to see where your opponent's ball has landed. No excuse for this, as you would certainly be aware in the real thing.

Hitting the ball where you want it to go is, like most action games, simply a question of experience. *Ultimate Golf* throws in a whole lot of other factors too in a commendable attempt to make it less one dimensional. Putting is rather too easy though, and it is in this area that the game compares most unfavourably with its Nicklaus cousin.

### BUNKERED

Despite some genuine innovations, such as the database and the handicapping system, it's impossible to recommend this game. In addition to the aforementioned bugs, the game has locked up on a couple of occasions, making it questionable whether or not the game should have been released in this condition.

Even accepting the bugs and some of the game's perceived flaws, what finally did it for me was the game's lack of warmth. This is a somewhat intangible element, but one the Nicklaus game has in abundance. Whether it's Jack spouting off about each hole, or the little puffs of sand that come up when your ball hits a bunker with such unerring accuracy. These are the little things which mean a lot. *Ultimate Golf* feels like a game that's been programmed by people who have never played a round in their lives. A strange birdie indeed.

Brian Walker



## HARDBALL II

DESIGNED BY  
DISTINCTIVE SOFTWARE

PUBLISHED BY  
ACCOLADE

PRICE £24.99

GAME PLAY: 9

GRAPHICS: 8

Available for the IBM PC (XT minimum)

To save you frantically searching the manual, and to prevent severe earache while doing so, I can tell you that 'Control Q' is the command which switches the 'music' off. So, having silenced the synth, let's play ball. **Hardball II** is the sequel to, yes, you've guessed it, **Hardball** – which was regarded as a classic of its time. This new version includes most of what went before, and like any good sequel, throws in a few ideas of its own.

### THIS SPORTING LIFE

Although primarily an action game, **Hardball II** is not without subtlety. This is especially evident in the team editor facility where virtually every option is available to you, the manager, to customise your team. You create a team by naming it, and all its players. This is easy enough. You also have the option to key in starting statistics of your choice. To those of you who couldn't tell a curveball from a cream puff, ready made teams are provided. The true fan though, will want to have accurate statistical data which is not that easy to come by. Help is at hand, however: the definitive guide to American sports is *Sporting News*, which unfortunately

is not available in this country. However, copies of their annual can be obtained from the Sports Pages Bookshop, just off the Tottenham Court Road in London. From this tome you will be able to obtain all the Major League stats you'll ever need. Sure, it's a bit of a hassle but isn't it worth it to be able to manage your favourite team knowing all their strengths and weaknesses?

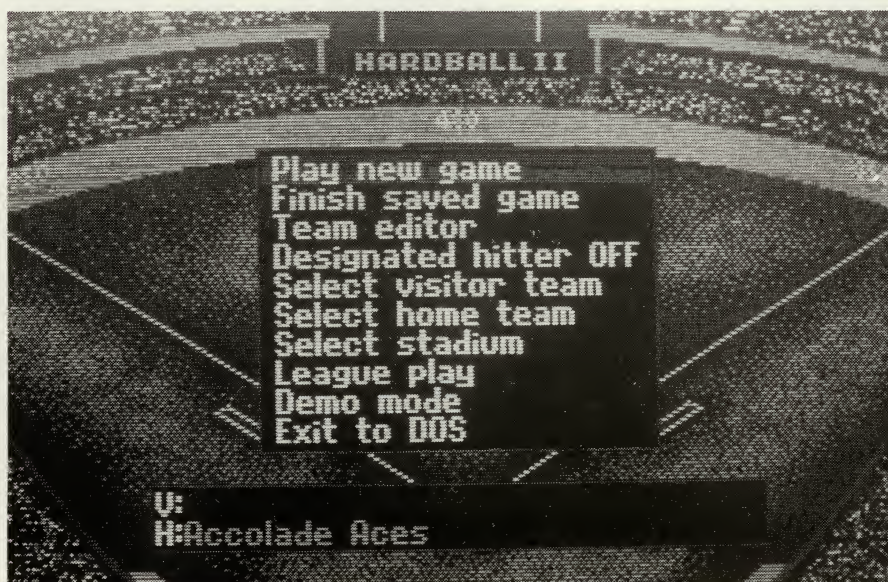
The stats in the game are not simply there for show, as they are in so many (and so useless) UK soccer management games. The pitchers stats will actually reflect how he performs in the action game, so a batter with a high average will have a greater chance of making contact, irrespective of the operator's skills. The stats are updated after every play and should be saved before you return to the main menu. A draft facility, which is an excellent tool for creating a balanced league, is provided enabling you to draft players to teams you have created, but as yet don't have any players. The game also comes

with seven different stadiums, each reflecting the idiosyncrasies of the real life ballparks. The game system works through a system of easy to use pull down menus, which can be accessed via keyboard or (optimally) a joystick. Whether batting or in the field, as the manager you'll have total control over your team. You select pitches, choose the swing, and, most importantly, you customise fielding positions. The most difficult part of the game for beginners will be actually making contact with the ball. But that's exactly how it is out there on the diamond, even for the top players. There is a training facility and some soft teams to help out the rookie, though.

### IT'S NOT CRICKET

The EGA graphics are excellent and offer several different perspectives of play, even including a TV instant replay feature with a frame-by-frame facility. By now you're probably wondering where the season ticket for the Red Sox is. This is a game which has *almost* everything for the baseball freak, and the beginner too. Winner of the World Series though, must still be the IBM version 1.5 of **Earl Weaver Baseball**, if only because of the yearly team disks and the print facility. **Hardball II** however, is right up there and way ahead of the disappointing **Pete Rose Baseball**. It will be interesting to see how Cinemaware's forthcoming **TV Sports Baseball** shapes up, and, in view of the increasing popularity of baseball's little sister, softball, whether the sport will start to impose itself on the British consciousness the way American Football has done. Whatever the answer, quality products like **Hardball II** can only spread the word.

Brian Walker





# GAMES INTERNATIONAL



## THE LOGICAL CHOICE

**Boldly game where no man has gamed before, by taking out a year's subscription to GI.**

**24 hour VISA and Access/Mastercard subscription hot line: ☎ 081-579 2612**

Or complete the following form:

Name .....

Address.....

.....

.....

..... Post Code.....

Credit card # .....

Expires.....

UK £18

Continental Europe £21

US & rest of world £25 (surface mail)

US & rest of world £38 (air mail)

Back issues also available: £2.50 (UK), £3 (Europe)  
£3.50 (rest of world)

GI Binders £6.50 (overseas: £8.50)

Cheques, postal orders, International Money Orders  
in £ sterling, payable to:

**GAMES INTERNATIONAL .**  
Lamerton House, 27 High St, Ealing, London W5 5DF.



## SIAM TRAIN GAMES

**BURLINGTON NORTHERN  
TRAFFIC CONTROL  
SPOKANE-SANDPOINT**

**LEEDS TRAFFIC CONTROL 1989**

**BATH GREEN PARK TRAFFIC  
CONTROL 1961**

**PRICE £14.95 EACH**

**GAME PLAY: 8**

**GRAPHICS: N/A**

*Available for IBM PC and compatibles and Atari ST (some titles). Reviewed on IBM PC.*

These are not your usual train games. In fact, they're only games at all in a rather loose sense. What we have here are simulations of actual railway situations.

These programs (there are around 30 available) require you to take on the role of a station manager or other supervisory position, and operate the designated area over a full shift. The job basically comprises allocating services to sections of track in the most efficient manner, but the more complex simulations (like Bath '61) may also demand that you determine which locomotives are to be used to supply a service.

### Burlington Northern

**Burlington Northern** is the simplest of the three programs reviewed. You are the manager of a 65 mile section of track, much of which is single line. (For those interested, the track in question was formerly part of the Chicago, Burlington & Quincy, linking with the Northern Pacific and Great Northern railroads). Traffic, normally freight but including Amtrak's Empire Builder, arrives from both ends, some fast, some stopping, and your mission, should you choose to accept it, is to set the routes for these trains so that they will experience the minimum delay. Points are lost for any delays which may be incurred.

Operation is simple; each game minute takes about two seconds to tick through. At any time, you suspend the clock by hitting the space bar and entering the start and end points of the route you want to allocate. That route is then updated on the screen to show that it has been reserved and the clock continues. That's it! Simplicity itself, until, that is, you have seven or eight trains in the area, all with their

own requirements, and a lot of parking and holding to do to get the traffic through the single line sections.

### Leeds 1989

**Leeds 1989** continues in similar vein, but here you are the station manager, responsible for directing incoming services to platforms in Leeds station from such diverse places as Harrogate, Skipton, Normanton and the like. What comes in must go out, so you also have to tell trains which are ready to leave when they may do so, always bearing in mind that until a train has passed a junction, that junction is 'reserved' and may not be allocated to another train. Crashes are not possible – the program disallows conflicting routes!

### Bath 1961

This is a horror story. Like Leeds, you manage incoming and outgoing traffic, but in addition you have to manage the engine sheds, refuelling and turning the engines, and allocating engines to trains, constrained by the type of engine required by each train. We are starting to talk about a stress situation . . .

None of these programs is exactly riveting graphically: the displays of track are character-based, and some of the screen information takes a while to get used to. Once understood, the graphics are acceptable. It must be said that the bulk of the programming effort seems to have gone into the simulation itself. Instructions on operating the program are a little sparse (although the description of the task in railway terms are sufficient).

The games are a little dry, no zaps, splats or what-have-you, but once the idea has sunk in, they are hypnotic, very much in the same way as the Air Traffic Control simulations (which are rarely seen these days). Each simulation can take three to four hours to complete, a save facility allowing you to break up the session (unlike the real thing).

SIAM stands for Structured Information Analysis Methods, which goes some way in itself to explaining the approach taken. The games are not overpriced and there's a good selection to choose from. Try one, you may end up sympathising with the station manager the next time you hear 'British Rail apologises . . .'

*Mike Woodhouse*

*Available from SIAM, 1 St David's Close, Leverstock Green, Hemel Hempstead, Herts HP3 8LU.*

## CHAMPIONS OF KRYNN

**PUBLISHED BY  
SSI/US GOLD**

**PRICE £24.99**

**GAME PLAY: 6**

**GRAPHICS: 8**

*Available for the PC .*

This is the first game in SSI's series of DragonLance 'role-playing' adventures. What this actually means in computer terms is that you set up a party of adventurers in the usual D&D manner and then wander aimlessly around like a blue-arsed fly. Ho hum.

**Champions** follows the same pattern as SSI's other AD&D role-playing computer games, **Curse of the Azure Bonds** and **Pool of Radiance**, save for one or two very minor differences. As an adaptation of AD&D to a computer format all of these games remain excellent. The game is user friendly, despite having to cope with the ludicrous AD&D rule system, and combats are easy to run; each character has an individual icon, and each turn may perform an action such as move, fight, use items and so on.

### BAND OF TOUGHS

**Champions of Krynn** starts you off with your level one characters on a quest to prevent a resurgence of evil forces on Krynn. Character progression will eventually take your band of toughs to around the eighth level, in readiness for the next in the DragonLance series (characters will be transferable between games, as in the Forgotten Realms series).

The game is reasonably entertaining. As a computer role-playing game it scores highly compared to others in the genre. The problem is its close resemblance to the Forgotten Realms series: **Pool of Radiance** and **Curse of the Azure Bonds**. In fact, I can't understand why SSI bothered to bring out an alternative series without finishing the Forgotten Realms series. **Champions of Krynn** differs only in its setting (the world of the DragonLance books and modules), a few monsters, a different plot and a new character class, the Kender. These are sort of vicious Hobbits, with the power to 'yell' or taunt their opponents. This is supposed to attract the enemy toward your little Kender during combats, but it never seemed to make any difference when I tried it. The new monsters are products of





the DragonLance world, the Draconians. Unfortunately, I found that too many combats involved these creatures, and it all became a bit samey.

The plotline is par for the course, but a little confusing to someone who hasn't read any of the DragonLance novels. Not that it matters much, for **Champions of Krynn** is more of a programmed adventure than the others, with less substance to the story.

**Champions** is a hollow copy of **Curse of the Azure Bonds** – the differences don't really add anything. DragonLance fans will probably love it, however, as you get to meet characters like Caramon and Tas the Kender from the books. AD&D fanatics will also love it, but straight computer role-players would be better off just playing **Curse of the Azure Bonds** (which is well worth it), for **Champions of Krynn** is just too similar. It's not bad, just not brilliant. I had a good time, but it wasn't a Great Time, know what I mean?

Jamie Thomson

## KNIGHTS OF LEGEND

DESIGNED BY  
TODD PORTER

PUBLISHED BY  
ORIGIN/MINDSCAPE

PRICE £29.99

GAME PLAY: 4

GRAPHICS: 8

Available for the PC.

Origin are known for the high quality of their computer fantasy role-playing games (RPG). Their Ultima series is widely cited as the epitome of this class of game so I was enthusiastic about the release of their latest contribution to the genre. **Knights Of Legend** is a menu and icon-driven RPG intended to be expanded by modules that add to the initial game.

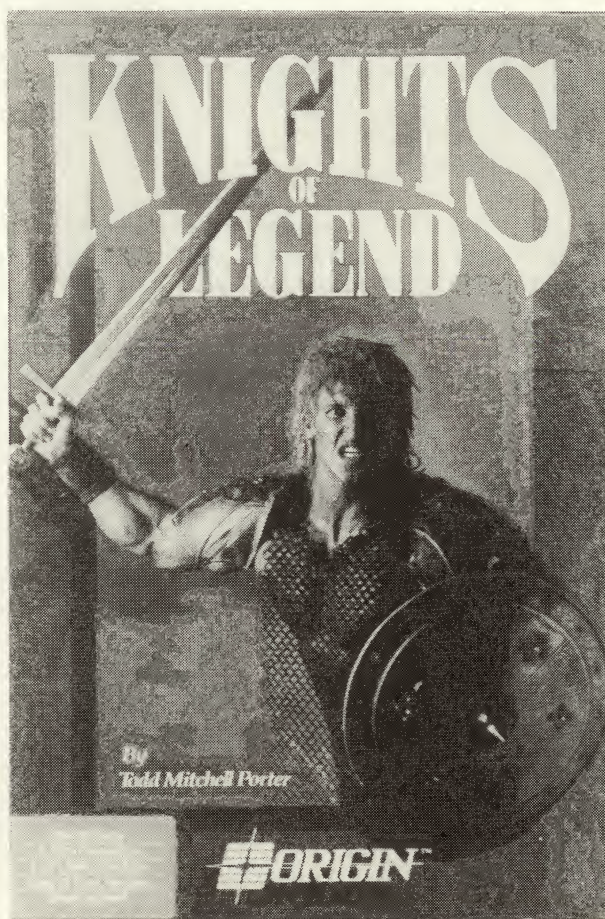
This first game in what promises to be the **Knights Of Legend Series** consists of a Master Disk and four disks for the Region Of Ashtalarea. Subsequent modules will provide additional regions. The package includes a 150-page handbook, a 'reference card' booklet and a glossy, colourful, but rudimentary map of Ashtalarea. The handbook takes you through the various

actions that can be carried out and explains all the icons by walking you through a brief play session. It also describes all of the forty character classes and the four races and gives a potted history of the past five hundred years in Ashtalarea in a highly readable style.

The opening graphics sequence of a snarling warrior lumbering towards you through a lightning-rent night is impressive (although, as usual, the soundtrack leaves something to be desired). Once you have tired of the snarling you can move on to an image of a brass-bound book on a wooden tabletop. Open the book and you are presented with a contents page that forms the initial menu – a stylish approach to a standard interface.

All characters start the game at the Trollsbane Inn in the town of Brettle which guards the only pass through the Mountains of Tyme into Brettle (what lies on the

other side of the pass is not revealed to us). Using the mouse to move my party around the map (a stylish icon of a helm moves around the beautiful, colourful





birds-eye view of the town), I visited every location in the town, listened to the citizens' gossip and asked them for further details of the more interesting items. I equipped my party at the various retail outlets and soon we were committed to two quests. We had agreed to chase northwards to recover the Standard of the Guild of Knights from bandits and we had agreed to chase the westward bound ruffians that had stolen the Gavel of the Guild of Aldermen.

The character interaction is convincing and consistent. Information is provided in a realistic manner and the citizens have more than a single line of dialogue. I had overcome my initial hostility to the game and was now involved in the adventure. My party left town and wandered around the woods until we met our first hostile party. Combat was another entertaining mix of graphics and icons as I varied my tactics and was pleased to find that defeat does not necessarily involve death. The attempt to reflect the complexity of combat is achieved with surprisingly little concession to the speed of play.

We marched north to a small ruined tower and it was there that disaster struck. As I negotiated with the tower's inhabitant the system locked up again. I could get no response from mouse or keyboard. I had to resort to a hard reset of my PC. This reveals yet another massive shortcoming of the game: you can only save a game when your party is at an inn. I usually save games every ten to thirty minutes but in this case I could lose hours of play in the event of a power cut (or a software crash that locks up all I/O!).

After hours of play I have come to the reluctant conclusion that **Knights Of Legend** is one of those very sad cases where the implementation fails to support its creators' vision. Part of the problem may arise from the conversion to MS-DOS and the game may be more robust in the original Apple version or the Commodore conversion. There is no reason, however, why a modern game should not permit the player to exit to the operating system or to save at any time. There is even less excuse for commercial software to hang unpredictably, one can only assume that this problem will be corrected in the expansion modules, though this can be of little comfort to those who have invested in the original product.

*Theo Clarke*

## STARFLIGHT

DESIGNED BY  
**BINARY SYSTEMS**

PUBLISHED BY  
**ELECTRONIC ARTS**

PRICE £19.99

GAME PLAY: 8

GRAPHICS: 5

*Available for the PC and ST. Reviewed on the ST.*

I open with a quotation from Binary Systems, the designers of this game: 'Back in 1982, we approached Electronic Arts with the idea of creating a universe on a disk that would let people experience the feeling of exploring the universe.' It took God only seven days to create the world and Binary Systems over five years to construct a universe, but God's creation is both a wondrous and troubled place, while Binary Systems' invention is a pure joy.

Set in the 47th Century, this game gives you the chance to assume the role of a starship commander whose mission is – stop me if you have heard this before somewhere – to seek out new life forms and hospitable planets; in short to boldly go where several other starships have probably been before – the only difference being, they did not come back...

## GIRLY ARTS

You start the game with a spaceship hull and a budget of 12 000 monetary units (MUs). You can spend the money on engines, armour, shields, lasers, missile launchers and cargo pods, but your initial allotment is barely enough to buy you an engine, some cargo pods and a low grade shielding system. You also need to keep some money back for training your crew, who can be made up of stereotypes of the following races: Human, Android, Velox, Thrynn and Elowan. Each race has its advantages and disadvantages. The humans are good all-rounders and quick learners, but not as robust as the insectoid Velox, who are not so bright but do seem to have more of an affinity for navigation and engineering. The Elowan are the fastest learners and are gifted in the girly arts of communication and medicine, as befits a willowy, fragile plant-like race. The reptilian Thrynn do not get on at all well with the Elowan, and captains are advised not to have members of both races among their crew. The Thrynn are, if anything,

better all-rounders than the humans but not so bright.

Once you have chosen your crew and named them, you then have to assign them to the key positions of Science Officer, Navigator, Engineer, Communications officer and Medic. It is not hard to guess the inspiration for these positions, and one can only assume that Electronic Arts either missed out on gaining the *Star Trek* licence or alternatively that the designers' imagination had been exhausted by this point.

## EASY PEASY

Having spent all your money on fitting your ship and training your crew (I particularly advise training up your Navigator, unless you want to be making an unscheduled visit to the Woopsadaisy Galaxy) you are ready to take off. Inputting instructions is easy peasy; simply a matter of clicking on the right panel on the menu. Thus, if you want to launch or land your ship or jot something down in the captain's log, you click on the Captain's panel. If you want to take a sensor reading, get some analysis or check on the ship's status, you call up your science officer. The navigator sets the ship's course and also raises the shields and aims the weapons; the engineer repairs damage to the ship; the communications officer handles incoming calls and outgoing messages, and the doctor tends to the sick. How well each of these officers performs his or her tasks depends on how well trained they have been and, to a certain extent, the inherent empathy they have for the task (as determined by their species type).

The early days are spent visiting neighbouring planets and bringing back minerals or alien life forms to sell back at starport. This section is initially interesting as you bump across the planet surface in your hovercraft-type vehicle, but gets a bit wearisome after a while. The graphics are not other-worldly enough to inspire awe, and aside from the occasional crew injury suffered during an electrical storm or an alien attack, or even more embarrassingly, running out of fuel and having to hike back to the starship (wot? no beaming up?), the on-planet mining activity is a bit drab.

After a while you build up enough money to equip your ship fully and train your staff so that you feel confident enough to move on to other stellar systems. The need to do so is made more urgent by developments which take place while you are off garnering materials from other planets. Your home planet's sun is in the



last stages of burning up, there's hostile alien activity taking place on your borders and your colony needs new hospitable planets fast.

### LINEKER IN SPACE

Moving out into the great black yonder, the game comes into its own. You should meet many alien races and discover dozens of strange planets. The sense of playing a small part in a grand story is very strong. Each alien race has its own characteristics, aims, secrets and powers, and finding out about them can either be illuminating or eliminating! My first ship, the ISS Hotspur (captained by the nicest man in the universe, Captain Gary Lineker, ably assisted by his android sidekick Gary Mabbutt) was blasted out of existence in an ambush by six other warships in the far reaches of space. The bastards would not respond to my communication attempts and Science Officer Pal 'Gazza' Gascoigne was a FAT lot of good in identifying who they were.

Although the game makes no claim to be a role-playing game, the encounters are handled in a reasonably realistic fashion. You can choose from one of three 'postures': friendly, hostile or obsequious. Having set the tone, you can choose to make a statement about yourself ('We come in peace. Shoot to kill!'), ask questions or terminate the encounter. If you ask questions you may choose to do so on the following subjects: the race you are talking to, other races, the old empire, the ancients, general information. The response you receive may be terse, verbose, disinformation, hot poop or mere tittle-tattle. It's up to you to decide how much value to place on the data you elicit.

The phrasing of the statements or questions is determined for you, which saves you the agony of trying to construct a sentence that the program can interpret, and there seems to be about 100 possible responses from each alien. Thus, when I encountered a slimy race called the Spemin (a picture of the Spemin captain pops up on the viewscreen during communication) I started off being friendly and asking questions about the Spemin, and received nothing but bombast in reply. When, six encounters with the same Spemin captain later, I lost patience and changed into hostile ('Identify yourselves or we will be forced to blast you into particles!') the Spemin captain spilled his guts under persistent questioning about the other races.

Having played this game for about 30 hours I would guess that I have experienced about 1% of all that it has to offer.



Every time I reported back to starport, some new disaster had befallen the home planet Arth, and I found out diddly squat about the ancients or the old empire.

Furthermore, I know that somewhere out there is good old planet Earth. I'm anxious to visit it in the 47th century and find out if Spurs have won another championship yet by then. An enormous amount of work has gone into this project, and they have not neglected the off-the-wall touches that add flavour to the game. Interspersed with the dire messages about the future of the planet you will also find the Bulletin Board contains adverts such as 'Second hand space suit for sale. Posterior flap for prehensile tail. Apply to Ssyssin, Box 83.'

### BEEPS AND FARTS

There are some drawbacks to the game, but they are minor. No matter how fast computers get, games players always want them faster, and response time on *Starflight* could do with being swifter during landing, launching and record updating. The graphics are adequate but not breathtaking enough for a game so dependent on creating a mood, and this is not helped by the beeps and farts of the sound effects. A game such as *Millennium 2.2* has less in the way of graphics but, in conjunction with the deep, sonor-

ous metal machine music of the sound effects, the mood created was a lot more entrancing than any achieved by *Starflight*.

I have fallen short of awarding this game a 10 rating on two main counts. One, I do not feel I have explored enough of the universe to pass an authoritative judgment – which is a backhanded compliment in a way – and two, in an effort to ensure things keep happening, the program keeps throwing the same encounter at you if you hang around in the same area too long. Those Spemin ships were like the bluebottles that seem to infest your bedroom of a warm summer night; short of napping them, you just can't get rid of them. On all other counts, the game scores highly. It incorporates all the features one would expect – save game, 'hot key' shortcuts to cut down on the mouse clicking, idiot proof rules book – and a depth and quality of imagination one has not come to expect from an industry obsessed with rehashing alien zapping shoot-em-ups.

*John Harrington*



## LETTERS

## Taking a hint

I was interested to read David Pritchard's review of my game **Chamelequin** in your March edition and pleased that he enjoyed playing it.

I would like to respond to David's gripe that 'it can be frustrating to sit down to a game of skill, the rules and object of which you know but nothing else... why no advice on play?' The reason is simple and the omission deliberate.

I enjoy playing a variety of games, particularly new games of skill and tactics, and play competitively. To me part of the challenge is to 'see through' the rules and discover the game's nuances and 'wrinkles' before my opponent. I am often foiled when having set up a game for the first time the 'hints on play' then suggest the very same strategy to my opponents that I had just devised for myself.

However, for the benefit of David and GI readers generally (probably the last two categories of people likely to need them) here are a few helpful hints. When setting up: 1) don't place all your pieces on the side, these squares are the more vulnerable, 2) place some pieces on each of the four different coloured squares and 3) avoid placing two pieces on squares that are of the same colour and within two squares (any direction) of each other, you're liable to be 'spliced' knight (chess) style. Throughout the game and particularly in the end game the most powerful combination is often a pair of pieces, one collared exclusively red and yellow, the other blue and green, the result is akin to a double bishop combination.

**Richard Breese**  
R&D Games  
Twickenham, Middx

## Arfur done a runner

I am a subscriber to *Games International* and I find it very enjoyable reading. Being mostly a wargamer I like the overview of the general game scene that I get

in your magazine, and also sometimes the refreshing British view of what I otherwise see commented on in US wargaming magazines. This is one thing that you might help me with, though. In December 1989 I answered an advertisement in GI #8 for a game **Age of Arthur**, announced by BattleStar Pubs, Walker Business Centre, Newcastle-upon-Tyne. I sent them a sum of money for this game on December 7th 1989 and I have not heard anything from them since, even though I sent them a letter February 3rd. This company does not have a phone number either.

Since you have published an advertisement, I wonder if you have the name of a person, his/her address or even a telephone number connected to Battlestar Publications. If you have it I could send it to me I would be very grateful indeed!

**Bert Fridlund**  
Uppsala, Sweden

*To use a British colloquialism, this company 'done a runner'. We have no idea of their current whereabouts. Most small companies selling games by mail order are completely honest, but there's always one who spoils it for the rest. We would advise readers to pay by credit card whenever possible, then, if the goods fail to appear you can claim a refund.*

## Green light

re Jonathan Turner's review of **Dicke Kartoffeln**, I disagree with his statement that a serious rethink of the rules is necessary to realise its ecological potential. What is wrong with the following:

i) 'Green' Points will be scored at the end of every alternate year, including the end of the game. Any negative score shall be counted as zero and the 'Green' Points totalled for each player at the end of the game.

ii) At the end of the game each player's profit is calculated as a percentage of the total profit and each player's 'Green' Points total similarly expressed as a percentage. The sum of the two percentages is the player's game score.

Thus each game will produce one winner - he who has found the best compromise between an ecologically sound and a highly profitable way to run his farm. Of

course there'll also be the rich sod who can add to his stable of Mercs, and the chap who always wins first prize for his sunflowers...

**Stephen Taylor**  
Rochester, Kent

*Many thanks for this serious rethink of the rules.*

## Dog gone

Here are some variants for Grosz Jakosa.

1. The yellow dog automatically chooses the outside track, unless he is on one of the triangle spaces.
2. Each player may only bet on a maximum of three dogs.
3. If a trainer feeds a dog more than once during the six races, roll a D6. On 1-3 the dog gains 2 spurt cards, on 4-6 the dog loses 2 spurt cards for being overweight.

**Neil Wilson**  
Horfield, Bristol BS7 8SD

## Stacked odds

Why is it that 99% of investors or small companies sell out to major companies? (Whenever possible, I might add).

It is because of the system: you cannot beat it. Take our game **Stack**. It not only got four stars when reviewed in this magazine, but was also recommended as one of the top 5 strategy games at Earl's Court 1989. One major buyer for a leading company said he enjoyed the game, but maybe the box was not quite right. (Come on, do you play the game, or sit and look at the box all evening?)

Let's move on to our other product **The Block**. In a small local area last year pre-Christmas we sold over 4000 games, all shops sold out and reordered. We thought at this stage we were on to a winner. We have a PR company working for us, a good production team and people with faith enough in our products to invest in the company. At last we thought we might have a chance of breaking the system. WRONG! Even with TV showings, national newspaper editorials etc we have had little response from major retailers. The response we are getting is 'When will it be shown on TV?', 'We will

Write to: *Games International*,  
Lamerton House, 27 High  
Street, Ealing, London W5 5DF

Or Fax: 081-579 6485

## REBOUND



keep you on file' ('It's not a bad game by the way') quotes one buyer. Another buyer states: 'He only buys from the major games companies', he has to play safe: he has his job to look after. Well, at least he was honest.

We would like to end by saying to any inventor who is thinking of spending his life savings: don't do it, the system will not let you in. After four long years of trying to break the system, we are at the stage that if approached by a major company both games are available.

We would also appeal to any buyer who may read this article to give us a chance. We realise that the buyers are also trapped in 'The System'.

**G S Ball**

**B B Games**

Selston, Nottinghamshire NG16 6GF

### Premature burial

Since writing my RIP article on **Long Cours** (*Issue #13 - Ed*) it has been brought to my attention that it is no longer Resting In Peace but has undergone a resurrection. Parker have recently republished it in France and it's back in the shops.

**Derek Carver**

Oxshott, Surrey KT22 0SW



## GAMES CLUBS

**BEDFORD GLADIATORS** Wargaming Association caters for all kinds of rolegames and wargames and meets Mondays from 7pm to 11pm at the BUSA club, The Broadway, Bedford. Contact Dave Wilkin ☎ 0234 857394.

**BLACKROD** Wargames Society have regular fortnightly meetings. All types of games are played including historical figure wargames, fantasy rolegames and board games. New members welcome with or without any previous experience. Contact: Trains & Things, 170/172, Chorley New Road, Horwich, Nr Bolton, Lancs. ☎ 0204 669203 or 691895.

**BRITISH OTHELLO FEDERATION** organises tournaments, chooses British champions to play in world championship team, produces instructive and entertaining newsletter twice a year. Contact David Haigh, 62 Romsey Road, Winchester SO 22 5PH.

**CAMBRIDGE GAMES CLUB.** A new club (18+) for board games, wargames, and rolegames meeting one weekday evening per week. Contact Michael English ☎ 0223 440781.

**EVERSHAM** Role-play association. Established four years. Every fortnight, any games played. Contact Paul ☎ 0386 48202.

**GAMES MEETING** every Tuesday at the Bun Shop Pub, Berrylands Rd, Surbiton. 7pm till closing time. Wide variety of board games and role-playing games.

**GLC (R.I.P.)** Wargames Club now meets every Monday night at Conway Hall, Red Lion Square, London WC1 (nearest tube Holborn). 6 till 10pm. Boardgames, Wargames, miniatures etc.

**KCPFRPG**, North London, have meetings every Monday, from 6.30pm to 9.45pm. If you're human, elf, dwarf or just about any other race, and you're between 16 and 25, then contact us straight away. We play **AD&D**, **Rolemaster/MERP**, **Marvel Superheroes**, **Robotech**, **Call of Cthulhu** and other games. Experienced and non experienced players welcome. Contact Bil, Noamir or Vince ☎ 01-253 6776. Or write to Darren Rogers, c/o KCPFRPG, 92 Central Street, London EC1V.

**LOWESTOFT GAMES CLUB** meets every Monday bight. Contact Steve Nichols, ☎ 0502 518625.

**NEW MALDEN & SURBITON** games group meets every other Monday at the Railway Hotel Pub, Coombe Road, New Malden, 7pm till closing time. Miniature figure wargames include Vietnam, Warhammer 40K and others. Board gamers and role-players welcome. Contact Peter ☎ 01-942 5624.

**NIGI** The Northern Ireland Gamers Association will be having regular meetings at Carrickfergus Library. All role-players and boardgamers are welcome. Meetings are held on the last Saturday of each month from 10.30am to 5pm. The aim of the association is to organise gaming in the province and to hold regular tournaments etc. For details contact Jim Johnston at 44 Hillcrest Drive, Newtownabbey BT36 6EQ. ☎ 0232 853730 (after six).

**NOTTINGHAM AND DERBY** Games Club meets every Thursday at the Queens Walk Community Centre, The Meadows, Nottingham. 7-10.30pm. Contact Mick Haytack ☎ 0332 511898.

**SIGMA GAMES CLUB** meets every 2nd, 4th, and 5th (if applicable) Sunday of the month at the Intervarsity Club, Bedford Chambers, King St. Covent Garden, London. 3-10.30pm. Games played include **Empire Builder**, **Talisman**, **Titan**, **1830**, and many more.

**STOKE-ON-TRENT** Wargames Group meets each Friday at 38A Trentham Rd, Longton, Stoke-on-Trent. We have eight rooms permanently set up for gaming and interests run from historical wargames to SF battles to fantasy role-playing. For further details, ☎ Stoke (0783) 615535.

## EUROPE

**FANTASY WORLD** Role-playing Club in Munich. For more info contact Detlov Motz, Vorholzerstr. 4, 8000 Munich 71. ☎ 089 795244.

**SPIELE KREIS WIEN** meets every 3rd week in Vienna on Wednesdays and Thursdays, playing all kinds of games. Contact: Ferdinand de Cassan, A-2285 Leopoldsdorf. ☎ -43/2216 2223.

**SPIELRATZN** at the Gross Wirt pub every other Friday. Winthstr. Munich 19, Germany. For further details contact: Bernd Brunnhofer ☎ 089 264150.

## CONVENTION DIARY

**MANORCON 90.** July 20-23, 1990 at High Hall, Birmingham University. Boardgame convention featuring the National Team Diplomacy Championship and other tournaments. Convention fee £5 or £2 per day. Accommodation available. Contact Richard Walkerdine, 13 Offley Road, Hitchin, Herts SG5 2AZ.

**CONJUNCTION.** July 27-29, 1990 at New Hall College, Cambridge. Relaxed rolegame convention organised like an SF con rather than a selling exercise. Guest of Honour Greg Stafford. Talks, workshops games etc. £12 attending, B&B £21.50, £5 supporting. Contact Conjunction, c/o 25 Wycliffe Road, Cambridge CB1 3JD.

**DRAKCON 90.** August 18-19 at the College Dining Room, Northern College of Education, Hilton Drive, Aberdeen, on Saturday 18th from 9am to 11.30pm and on Sunday from 9am to 8.30pm. Games (mainly rolegames) convention which raises money for famine relief. £5 admission (£3.50 under 16s) for both days (£1 reduction for bookings before July 9). £3 for one day (£2 for under 16s). B&B accommodation is available at £10/night. Contact Sandy Douglas, 13 Springbank Terrace, Aberdeen AB1 2LS.

**ARENA 90.** August 25 1990 at the Addison Centre, Addison Park, Kempston, Beds. Wargames and role-playing convention organised by the Bedford Gladiators in association with the Kempston Fun Day and Kempston Lions and Bedfordshire County Council. Wargames, trade stands, role-playing, boardgames, bring and buy and painting competitions. Admission £2, under 14 £1. For further detail, contact

Dave Wilkin, ☎ 0234 857394 or Ian Fellows, ☎ 0234 261254.

**MANORCON PBM** September 7-9, 1990 at High Hall, Birmingham University. Boardgames, PBM, computer & role-playing games, competitions, football tournaments and bar. For details write to Peter Calcraft, 13 Royal Mews, Princes St, Dorchester, Dorset ST1 1RL.

**BOARDS IN THE FOREST** October 26-28 at Wellington Hall, High Beach, just north of London, close to the M25, yet in the heart of Epping Forest. A weekend of boardgames including **HeroQuest**, **Shogun**, **World In Flames** and many others. Tea & coffee on tap, food available. £2 per day or £3 both days. Accommodation is available at £5 per night if needed. For full details contact Richard Adams, 212 The Hides, Harlow, Essex CM20 3QT. ☎ 0279 444875.

**MINDGAMES 90** November 10 and 11, 1990 at the Novotel in Hammersmith. An international showcase for all types of gaming. Contact Simon Titley/Bridget Seddon, Waltham Business Services, 105a Queen Street, Maidenhead, Berks SL6 1LR. ☎ 0628 770676.

## EUROPE

**SPIEL 90** October 25-28, 1990 at the Grugehalle, Essen. The biggest, the best, still at the same venue. Stay tuned for more details as they come in.

**SPIELEFEST 90** November 23-25, Messepalast, Vienna, Austria. Austria's biggest games convention with more than 20 000 visitors.

## NORTH AMERICA

**DIP-CON XXIII** June 22 to 24, 1990 at the University of North Carolina in Chapel Hill, North Carolina. America's biggest Diplomacy tournament is also the second World Dipcon. UK gamers who want to go should contact Peter Sullivan, 27 Farrer Street, Darlington, Co Durham DL3 6RG before the end of May 1990.

**ORIGINS** June 28 to July 1, 1990 at the Atlanta Hilton and Towers, Atlanta, Georgia. The National Gaming Exposition and Trade Show featuring tournaments in all types of gaming, panels, workshops, videos etc. Contact Origins 90, Box 47696, Atlanta GA 30363 USA.

**GEN CON** August 9 to 12, 1990 at the MECCA Convention Center, Milwaukee, Wis. Organised by TSR and featuring the 'world' boardgame championships. Contact 1990 Gen Con Game Fair, PO Box 756, Lake Geneva WI 53147 USA.



# Free classifieds

GI classified ads are free to private individuals, £1/word to commercial organisations.

**RED . . . AMBER . . .** A play by mail zine based on the popular **Speed Circuit** board game. The zine aims for a fortnightly turnaround (a minimum of 20 per year). Championships are over 12 different tracks from around the world, with drivers competing on 4 tracks at a time. Amateur run hence cost of £5 per 15 issues. Start up issue includes rules and A3 copies of tracks. Contact Jeff or Hazel Hawker, 52 Mercot Close, Oakenshaw South, Redditch, Worcs B98 7JX. ☎ 0527 543499.

**RPGS FOR SALE** or exchange: **Teenage Mutant Ninja Turtles** plus 3 supplements; **Call of Cthulhu** 2nd edition, boxed, complete, plus **Masks of Nyarlathotep** campaign pack. **Warhammer** 1982 edition, boxed. Wanted: **Kremmlin**, **Junta**, **Shark**, **Waddingtons Black Box** or cash. PS Anyone interested in forming a games group (**Die Macher**, **Schoko**, **Acquire** etc) in Hitchin or surrounding area, contact Nik, ☎ 0462 433840 after 6.

**KIRKWOOD** fanzine is now available. The PBM reviews are detailed and unbiased. The RP section contains an essay on atmosphere creation in **CoC** games and an original **CoC** scenario. And this is just the beginning. . . Reserve your copy. Send £1.05 to: **Kirkwood** fanzine, Adam E Bodini, 40 Green Ridges, Headington, Oxford OX3 9PL.

**FOR SALE:** **Campaign** (1971) – Waddingtons, £8; **Seastrike** (1977) – Ariel's game of modern naval warfare, £8; **Escape from Colditz** (no date) – Parker, £5; **Judge Dredd** (1982) – GW, £7; **Quatre Bras** (Napoleon's Last Battles series, 1976) – SPI, £8; **Subbuteo Table Cricket** – original display edition (missing 2 of the 6 stumps and the ball) £10. Prices exclude P&P. Paul Jefferies, 46 Towncourt Lane, Petts Wood, Kent BR5 1EH. ☎ 0689 34454.

**WANTED:** Waddingtons **Starships**, **Grand Prix**, **Casper Games Mafioso**, **Ideal Abandon Ship**, **Pyramid Games Evolution**, **Miro (Parker) Situation** 4. **Schlosser Reinald**, Ziehrerstr 11, D-8906 Gersthofen, West Germany.

**WANTED Thoughtwave** and pre volume 14 Avalon Hill **General** magazines. Derick Green, 5 Gladwin Road, Colchester, Essex CO2 7HW.

**WANTED.** **Orlon** (Parker Bros, 1977), **Avalanche** (Parker Bros, c1970). Old puzzles: **Think-a-Dot**, **Twiddle**, **Anchor stone puzzles**, **Instant Insanity/Tantalizer puzzles**, **puzzle boxes**, **Wit's End**, **Meba**, **Game Jugo** etc. Non-standard **Rubik Cubes**. Books and magazines on puzzles and mathematical recreations eg **Soma Addict**, **Recreational Mathematics Magazine**. David Singmaster, 87 Rodenhurst Road, London SW4 8AF. ☎ 081-674 3676.

## PLAY BY MAIL

**GAMEPLAN** American Football simulation voted PBMA Best Sports Simulation 1988, 1989 and 1990.

**SOCCER STATS** All skill soccer-based stats and strategy game.

**CRICKET STATS** Smartest idea for a game since cricket itself.

All games professionally run in competitive leagues with fast turnaround. Write for information: Peter Calcraft, Gameplan GI, 13 Royal Mews, Princes St, Dorchester, Dorset DT1 1RL.

**WANTED:** Avalon Hill wargames **Anzio III** or **IV** edition. Robert, ☎ 041-773 1597

**BROADSIDES AND BOARDERS.** Any owners of this deleted MB Games title seeking purchaser look no

further. Original cost £40? I will pay more + postage. Please write ASAP (with recent photograph!) all letters answered, wife permitting, to Steve Hands, 23 Silver Street, Wythall, Birmingham B47 6LY.

**INVENTOR** requires an individual or company with money and a great deal of determination to be involved with the development of a new cue/table game up to 12' x 6', also a computer company to write the program for the above game. Mr R Renforth, 38 Drayton Road, Luton, Beds LU4 0PQ, ☎ 0582 602052.

**SALE SALE SALE:** clearance of 100+ board games – no reasonable offers refused. Large SAE to Jim Crawford, 11 Canon Court, Nevendon, Basildon, Essex. ☎ 0268 534002.

**WANTED:** **Apocalypse/Warlord**, **Organized Crime**, **Square Mile**. Jim Crawford, 11 Canon Court, Nevendon, Basildon, Essex. ☎ 0268 534002.

**WANTED:** **Broadsides & Boarding Parties** (MB), and **Conquest of the Empire** (MB) Good prices paid. Contact Richard Adams, 212 The Hides, Harlow, Essex CM20 3QT. ☎ 0279 444875.

**HELP!** I've just acquired Parker game **Moviemaker** at Boot sale – no rules. Can anyone help by sending me a copy of the rules? Peter Crawley, 'Rivendell', Main Rd, New Bolingbroke, Boston, Lincs PE22 7JU.

**WANTED DESPERATELY:** any issues of **Games & Puzzles**, and **Games Monthly**. Thomas, ☎ 0902 782469 after 7.30pm.

## GAMES REPS

Wanted for all areas. Send cv to: Michael Callaghan, Chart Hobby Ltd, Chart House, Station Road, East Preston, Littlehampton, West Sussex BN16 3AG.

**SUPERNOVA II** (PBM Express) looking for contacts. Georg Buthe, Luetzenkirchener Str 137, 5090 Leverkusen 3, West Germany.

**WANTED:** **Game of Ancient Kingdoms**, **Election**, **Dark Cults**, **Grand Prix** (Waddingtons), **Evolution** (Pyramid), **Wolfgang Lüdtkke**, 276 Granville Road, Sheffield S2 2RS.

**WANTED DEPERATELY:** **Election**, **Stockbroker** (Intelect), **Jolly Roger** (IT), **Mafioso** (Casper Games), **Warlock** magazine (GW), **Aviation** (Gibsons), **Stack** (B B Game), **World War 2** (Usborne Publ). Rudolf Rühle, Burgweg 33, D-5300 Bonn 1, West Germany.

**MINIATURE WARGAMES** magazines. Complete lot only £55, in W H Smith binders 1–20, 21–40, 41–53 plus 61 and 71. Buyer to collect or pay postage. ☎ 081-337 0608 after 7pm.

**ASLAN** – the magazine for the serious rolegamer: reviews, campaign reports, ideas, discussion and lots and lots of letters. #8 (with original Bryan Talbot cover!) out now, £1.20. #6 and #7 still available, £1 each. Or all 3 for £2.50! From Andrew Rilstone, 10 Marlborough Grove, Fishergate, York.

**WANTED** desperately **Vultures** and other Henry games. Mike Siggins, 129 Ardmore Lane, Buckhurst Hill, Essex IG9 5SB.

**WANTED:** **Monopoly** (Leeds streets) and pre-1960 editions. also **Hancock's Half Hour** game. Chris, ☎ 0905 420297.

**PLAYERS WANTED** for role-playing and wargames in **Leatherhead**. Many games played: **AD&D**, **Ars Magica**, **Leviathan**, **SFB** etc. Ideally 18+ years old. Jeff, ☎ 0372 375202 (nights) or, 01-940 8444 ext 210 (days).

**WHITE DWARF** back issues for sale (offers). Will sell separately #s 28, 32, 34 to 44, 60, 63, 66 to 69, 71, 72, 74 to 80 and 113. **White Dwarf** Scenarios and Scenarios volume III (the pair) £2. Back issues in W H Smith binders complete only: 81 to 92 and 93 to 104.

Buyer to collect or pay postage. ☎ 081-337 0608 after 7pm.

## SPIELBOX

Bi-monthly German language games review magazine. Send DM 54,- (plus DM 9.80 if you want it sent air mail) for a one year – six issue – subscription to: Huss-Verlag GmbH, Joseph-Dollinger-Bogen 5, Postfach 46 04 80, D-8000 München 46, West Germany.

**WARHAMMER** mint condition bargain: the lot £50. Hardback – **Fantasy Role-play** rules book; boxed – **Fantasy Battle** rules; boxed – **Blood on the Streets**; boxed – **Terror of the Lichmaster**; boxed – **Death on the Reik**; **The Enemy Within**; **Shadows Over Bogenhafen**. All as new and buildings unmade up. Will not split. Buyer to collect or pay postage. ☎ 081-337 0608 after 7pm.

## COMPUTER GAMES WANTED

Microprose's **Command Decision** series (**Crusade in Europe**, **Conflict in Vietnam** and **Decision in the Desert**) for the IBM PC. Contact **Games International**, Lamerton House, 23a High St, Ealing, London W5 5DF.

**ROLE-PLAYING** playtesters required (NOT **D&D/Warhammer**) aged 18+, with imagination. Acton area, evenings/weekends. Graham, ☎ 081-993 0107.

**IMAGINE** magazine issues 1–5 mint condition £5 the lot only. Also **Adventurer** magazine, complete lot only £15, issues one to 11 in W H Smith binder. Buyer to collect or pay postage. ☎ 081-337 0608 after 7pm.

**ODDMENTS:** Brand new Ian Livingstone **Casket of Souls** £1.50, 2nd and 3rd **Citadel Compendium** (the pair) £2, **Citadel Journals** Autumn 85 and Spring 87 (the pair) £2, **Judges Guild Fantastic Wilderlands** Beyond No 67 £2.50. Buyer to collect or pay postage. ☎ 081-337 0608 after 7pm.

## REDUCED PRICES

Due to transit damage we have a number of games in wounded boxes, the games themselves are complete. These are available post-paid at Retail Price less 25%. Avalon Hill, Victory, FASA and Columbia titles only. For details, ☎ 0903 773170.

**ECW WARGAME: The King's War** covering the ECW 1642–46. 44 page A4 rules booklet. 18" x 23.5" map, 7 scenarios and 9 counter sheets (you cut and paste). Already sold in excess of 700 copies. £6 post free UK (£7 surface mail) from Charles Vasey, 75 Richmond Park Road, East Sheen, London SW14 8JY.

**USUTHUI** The Battle of Rorkes's Drift. £8.95 plus £1.05 P&P, from Valhalla Games, 19 Luke Road, Droylsden, Manchester M35 4FE.

## NOT JUST RAILWAY RIVALS!

**Peninsular War**, **Pirate Island** and **Slick!** will soon be joined by **Bus Boss**, **Winchester** and **Send!** in the Rostheme Range; and, of course, even more new **RR** maps. At all the best specialist games shops, or direct by post: latest details free and post free. Rostheme Games, 102 Priory Rd, Milford Haven SA73 2ED. New number: ☎ 0646 692752.



# ALL MONSTERS ARE NOT CREATED EQUAL!

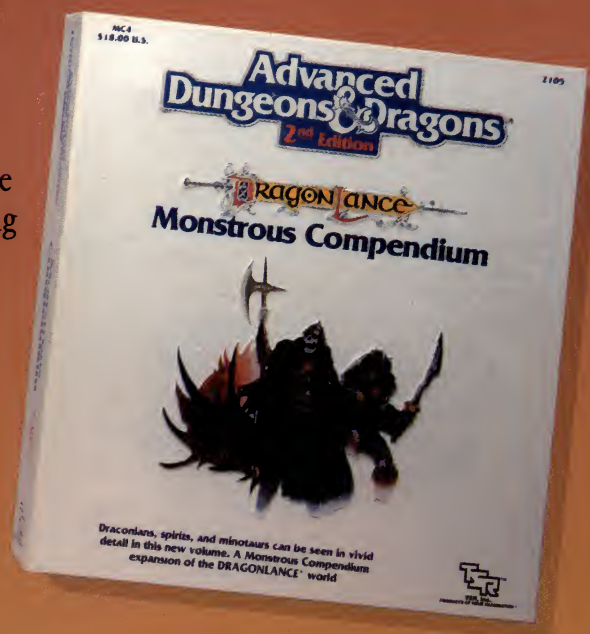
These latest *Monstrous Compendiums* carefully detail all the important information about monsters from the AD&D® 2nd Edition fantasy settings.

In addition, these Monstrous Compendiums provide game rules making these volumes "must-haves" for your gaming collection.

MC4, Monstrous Compendium, DRAGONLANCE® Appendix includes favorite monsters that frequent the lands of Krynn in the world of the DRAGONLANCE® Saga.

Available Now!

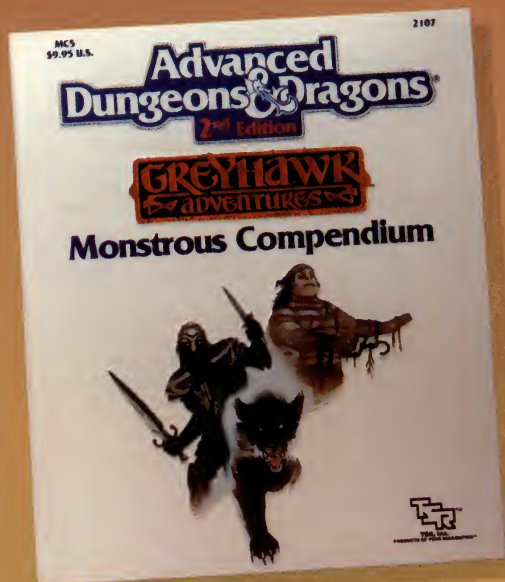
£ 11.95



MC5, Monstrous Compendium, GREYHAWK® Appendix features WORLD OF GREYHAWK monsters right down to the last talon and fang.

On sale in May!

£ 6.50



MC6, Monstrous Compendium, Kara-tur Appendix describes all of the most sinister of the oriental monsters.

On sale in July!

£ 6.50

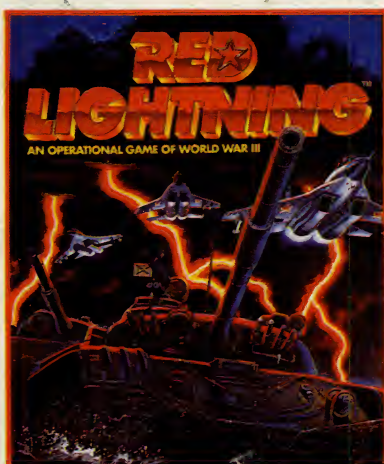


TSR Ltd. 120 Church End,  
Cherry Hinton, Cambridge CB1 3LB England.  
Tel: 0223-212517 International: 44-223-212517

AD&D, DRAGONLANCE, and WORLD OF GREYHAWK  
are registered trademarks owned by TSR, Inc.  
©1990 TSR, Inc. All Rights Reserved.

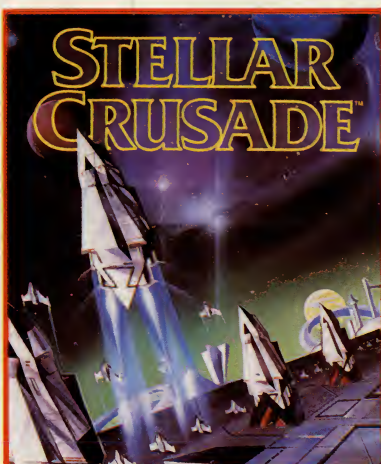


# SSI... A WHOLE NEW WORLD OF ACTION AND ADVENTURE



**RED LIGHTNING™** Face the fearsome power of the Soviet army in the war that as yet has only been talked about – the explosive collision between the forces of NATO and the Warsaw Pact. Painstaking military research and strategic intelligence challenge the avid wargamer to explore the myriad of possible outcomes should World War III erupt.

**ATARI ST & IBM PC £29.99**  
**AMIGA £29.99**



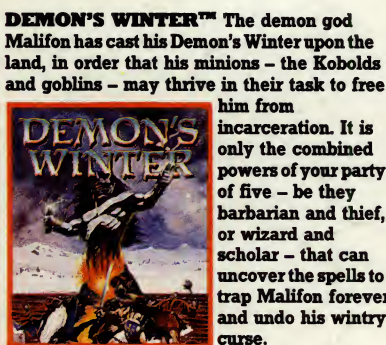
**STELLAR CRUSADE™** Two fanatical groups embark on a mad race to control a small, but vital star cluster. It is an exciting strategy game of exploration, economic power and military conquest on an interstellar scale. As the leader of one faction your first task is to send out an exploration team to the best planets and colonize them.

**IBM PC £34.99**  
**ATARI ST & AMIGA £34.99**



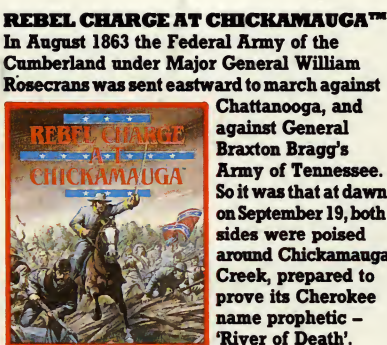
**STAR COMMAND™** A multicharacter adventure where all your space born fantasies come alive. Create your select band of eight startroopers and hunt down the infamous Blackbeard and his band of intergalactic pirates only to find (should you survive) an entire alien, insectoid race poised to make a blood chilling invasion of your universe.

**ATARI ST & AMIGA £29.99**  
**IBM PC £34.99**



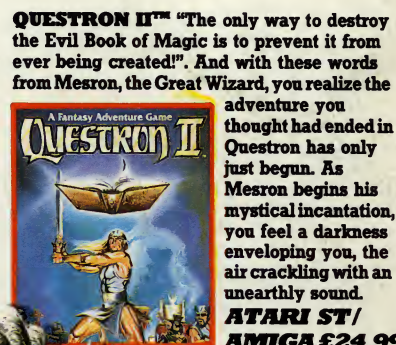
**DEMON'S WINTER™** The demon god Malifon has cast his Demon's Winter upon the land, in order that his minions – the Kobolds and goblins – may thrive in their task to free him from incarceration. It is only the combined powers of your party of five – be they barbarian and thief, or wizard and scholar – that can uncover the spells to trap Malifon forever and undo his wintry curse.

**CBM 64/128 DISK £19.99**  
**IBM PC £24.99**  
**ATARI ST & AMIGA £24.99**



**REBEL CHARGE AT CHICKAMAUGA™** In August 1863 the Federal Army of the Cumberland under Major General William Rosecrans was sent eastward to march against Chattanooga, and against General Braxton Bragg's Army of Tennessee. So it was that at dawn on September 19, both sides were poised around Chickamauga Creek, prepared to prove its Cherokee name prophetic – 'River of Death'.

**CBM 64/128 DISK £24.99**  
**IBM PC & AMIGA £29.99**



**QUESTRON II™** "The only way to destroy the Evil Book of Magic is to prevent it from ever being created!". And with these words from Mesron, the Great Wizard, you realize the adventure you thought had ended in Questron has only just begun. As Mesron begins his mystical incantation, you feel a darkness enveloping you, the air crackling with an unearthly sound.

**ATARI ST/AMIGA £24.99**

There's a world full of opportunities with SSI – the dramas of the past, the mysteries of the future, gathered together to form an unrivalled collection of role playing fantasies and all action simulations that offer a new dimension in computer entertainment.

YOU'LL MAKE SOME UNUSUAL FRIENDS AS YOU EXPLORE OTHER TIMES, OTHER WORLDS



U.S. Gold Ltd., Units 2/3 Holford Way, Holford, Birmingham B6 7AX. Tel: 021 625 3388



LATEST RELEASES